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A GUIDE
TO
THE SCULPTURES OF THE
PARTHENON
IN THE BRITISH MUSEUM.

[Based on the Third Edition of Part II., Volume I., of a Catalogue of Sculpture in the Department of Greek and Roman Antiquities, by A. H. SMITH, M.A., Assistant Keeper of the Department.]



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PREFACE.

THE present Guide is based on the third edition of Part II., Vol. I., of the *Catalogue of Sculpture in the British Museum* (1892).

According to the plan of that work, its separate parts were issued singly as well as collectively. Part II. of Volume I., dealing with the Sculptures of the Parthenon, was quickly exhausted. It was reissued, with considerable alterations, in 1900 and 1906, and is now out of print. In the present edition its form has been changed. The historical portions have been amplified; the formal descriptions and copious references, appropriate to a catalogue, have been abbreviated, and their full statement is reserved for a new edition of the *Catalogue of Sculpture*.

Several new illustrations have also been added.

A large illustrated work on the Parthenon sculptures is in preparation, and it has been thought desirable to seize the opportunity of re-numbering the figures of the Frieze in order to bring them, as far as possible, into conformity with the system followed in the standard work of Michaelis, *Der Parthenon*.

References to the Plates in the new work have been inserted under the title "*Sculptures of the Parthenon*." It has not, however, yet been possible to give the Plate-references for the fragments.

CECIL SMITH.

March, 1908.

TABLE OF ABBREVIATIONS.

The following is a list of the works which are most frequently referred to in this Guide under abbreviated forms :—

Antike Denkmaeler. Antike Denkmaeler herausgegeben vom k. deutschen Archaeologischen Institut. Berlin : from 1886. In progress.

Athenische Mittheilungen. Mittheilungen des k. deutschen Archaeologischen Instituts, Athenische Abtheilung. Athens : from 1876. In progress.

Brünn, Denkmaeler. H. v. Brünn, Denkmaeler griechischer und römischer Sculptur. Munich : 1888-1899. [Continued by Arndt, after Brünn's death.]

Furtwaengler, Masterpieces. A. Furtwaengler, Meisterwerke der griechischen Plastik. (Leipsic-Berlin : 1893.) Translated by E. Sellers, as Masterpieces of Greek Sculpture, 1895.

Jahrbuch des Arch. Inst. Jahrbuch des k. deutschen Archaeologischen Instituts. Berlin : from 1886. In progress.

Mansell. Photographs of objects in the British Museum, published by W. A. Mansell, 405 Oxford Street, W.

Michaelis. A. Michaelis, Der Parthenon. Leipsic : 1871.

Mus. Marbles. A Description of the Collection of Ancient Marbles in the British Museum. 1812-1861.

Roemische Mittheilungen. Mittheilungen des k. deutschen Archaeologischen Instituts, Roemische Abtheilung. Rome : from 1886. In progress.

Sculptures of the Parthenon. A forthcoming work. See Preface.

Stuart. James Stuart and Nicholas Revett, The Antiquities of Athens. London : 1762-1830. [Second ed., 1825-1830. The first ed. is quoted unless otherwise stated.]

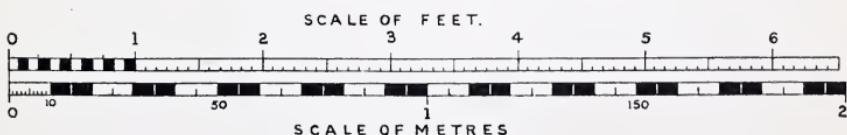
BRITISH AND METRIC SYSTEMS COMPARED.

1 inch = .025 metre.

1 foot = .304 metre.

3 feet = .914 metre.

1 metre = 39.371 inches.



A GUIDE TO THE SCULPTURES OF THE PARTHENON.

PHEIDIAS AND THE SCULPTURES OF THE PARTHENON.

The Sculptures of the Parthenon illustrate the style of Pheidias, the greatest of Greek sculptors.

PHEIDIAS, son of Charmides, the Athenian, was born soon after 500 B.C. His youth was passed during the period of the Persian wars, and his maturity was principally devoted to the adornment of Athens, from the funds contributed by the allied Greek states during the administration of Pericles.

Among the chief of the works of this period was the Parthenon, or the temple of the Goddess Athénè, called *par excellence* Parthenos, or virgin. The architect was Ictinos, but the sculptural decorations, and probably the design of the temple, were planned and executed under the superintendence of Pheidias. The building was probably begun in B.C. 447. It was sufficiently advanced to receive the statue of the Parthenos in B.C. 438, and was completed a few years later. It stood on the Acropolis of Athens, on a site which had been already prepared for a more ancient temple, the foundations of which are incorporated in those of the Parthenon. It was long supposed that these were remains of a temple which was burnt in the sack of Athens by the Persians, B.C. 480. Since the discovery of the foundations of an early temple between the Parthenon and the Erechtheum, it seemed more probable that those foundations belonged to a structure begun but never completed after the Persian wars. A searching investigation,

however, has led Prof. Doerpfeld to the conclusion that the older Parthenon was begun but not finished before the Persian sack. He suggests that it was commenced by Cleisthenes, was resumed in marble (instead of limestone) after Marathon by Aristeides, and was burnt with its scaffolding by the Persians.

The date of the foundation is deduced from an inscription with building accounts, assumed, both from its general period and its contents, to refer to the Parthenon. In this document the year of the archonship of Crates (434-3 B.C.) is the fourteenth and that of Apseudes (433-2 B.C.) is the fifteenth from the beginning of the record, which would therefore be dated 448-7 B.C. It has been inferred (from a fragment of papyrus at Strasburg) that a building commission for the Acropolis had been appointed ten years previously (Keil, *Anonymous Argentinensis*). The date of 438 B.C. is obtained, by the aid of a double correction, from Philochorus, as quoted by the Scholiast on Aristophanes, *Pax*, 605. The chryselephantine statue is there stated to have been placed in the great temple in the year of the archonship of Pythodoros, and Pheidias is said to have been put to death in the seventh following archonship, that of Skythodoros. The MSS. of Venice and Ravenna agree in their readings. (*Φιλόχορος ἐπὶ Πυθοδώρου ἀρχοντος ταῦτα φησι. καὶ τὸ ἄγαλμα τὸ χρυσοῦν τῆς Ἀθηνᾶς ἐστάθη εἰς τὸν νεῶν τὸν μέγαν . . . Ηερικλέους ἐπιστατοῦντος, Φειδίου δὲ ποιήσαντος . . . καὶ φυγὼν εἰς Ἡλιν ἐργολαβῆσαι τὸ ἄγαλμα τοῦ Διὸς τοῦ ἐν Ὁλυμπίᾳ λέγεται, τοῦτο δὲ ἐξεργασάμενος ἀποθανεῖν ὑπὸ Ἡλείων ἐπὶ Σκυθοδώρου, ὃς ἐστιν ἀπὸ τούτου ἔβδομος, κ.τ.λ.*). Inasmuch as there was no archon Skythodoros, and since Theodoros and Pythodoros were separated by the required interval of time, and had the required relation to the date of the Peloponnesian war, the name Skythodoros has been corrected to Pythodoros, the archon of B.C. 432-1, and the name Pythodoros has been corrected to Theodoros, the archon of B.C. 438-7. The corrections are due to Le Paulmier (*Exercitationes*, 1678, p. 746).

The date of completion is inferred from the fragment of the building inscription already mentioned, which contains entries for the year of the archonship of Apseudes (433-2 B.C.), being the fifteenth from the beginning of the series. *Τ]οῖς ἐπιστάησι, οἷς Ἀντικλῆς ἐγραμμάτευε, ἐπὶ τῆς πεμ[π]τῆς καὶ δεκάτης Βουλῆς, ἢ Κριτιάδης πρῶτος ἐγραμμάτευε, ἐπὶ Ἀψεύδους ἀρχοντος Ἀθηναίους, λήμματα τοῦ ἐνιαυτοῦ τάδε· κ.τ.λ.* (For the inscription, see *Inscriptiones Graecae*, I., 300-311; *Suppl.* p. 36, Nos. 297 *a*, *b*; p. 74, No. 311 *a*; p. 147, Nos. 300-302; for the literature, see Koepp, *Jahrbuch des Arch. Inst.*, 1890, p. 269.)

The Parthenon was of the Doric order of architecture, and was of the form termed *peripteral octastyle*; that is to say, it was surrounded by a colonnade, which had eight columns at each end. The architectural arrangements can be best learnt from the model, which is exhibited in the Elgin Room. See also the view of the west front (fig. 1), the plan (fig. 2), the sectional elevation (fig. 3), and the section (fig. 4) through the opisthodomos, at right angles to the axis of the building.

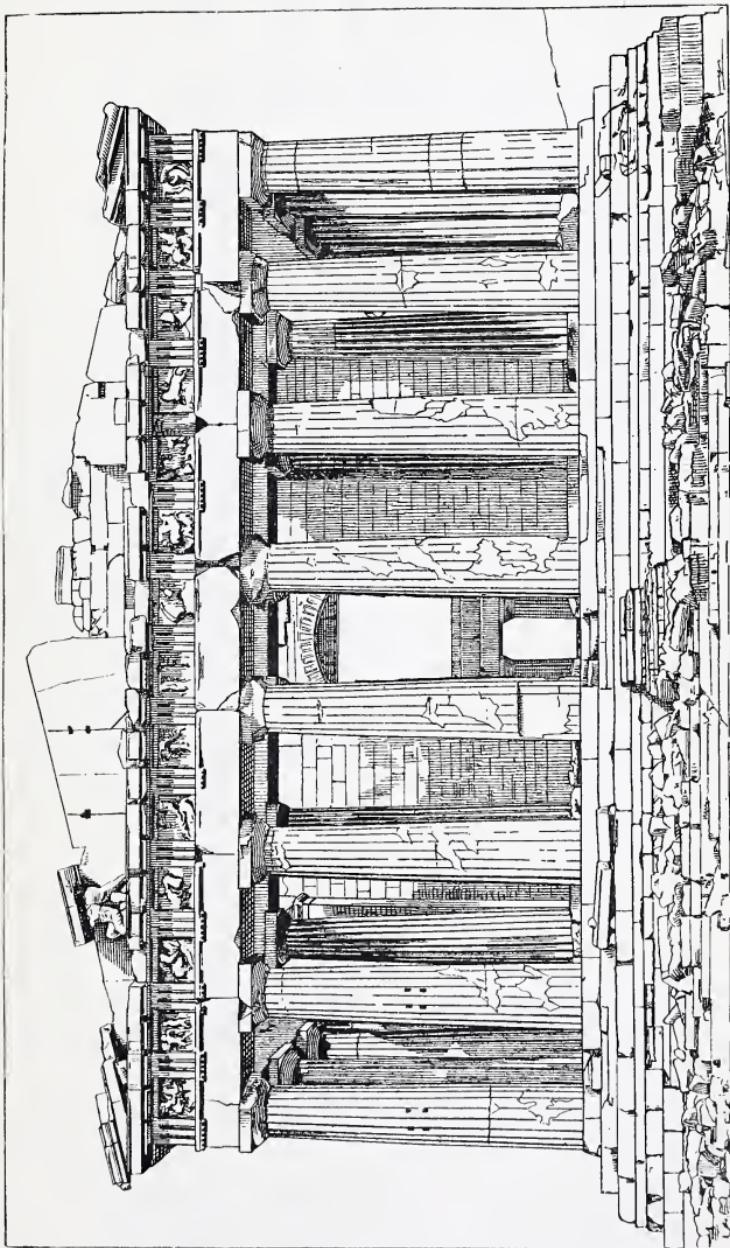


Fig. 1. View of the West end of the Parthenon.

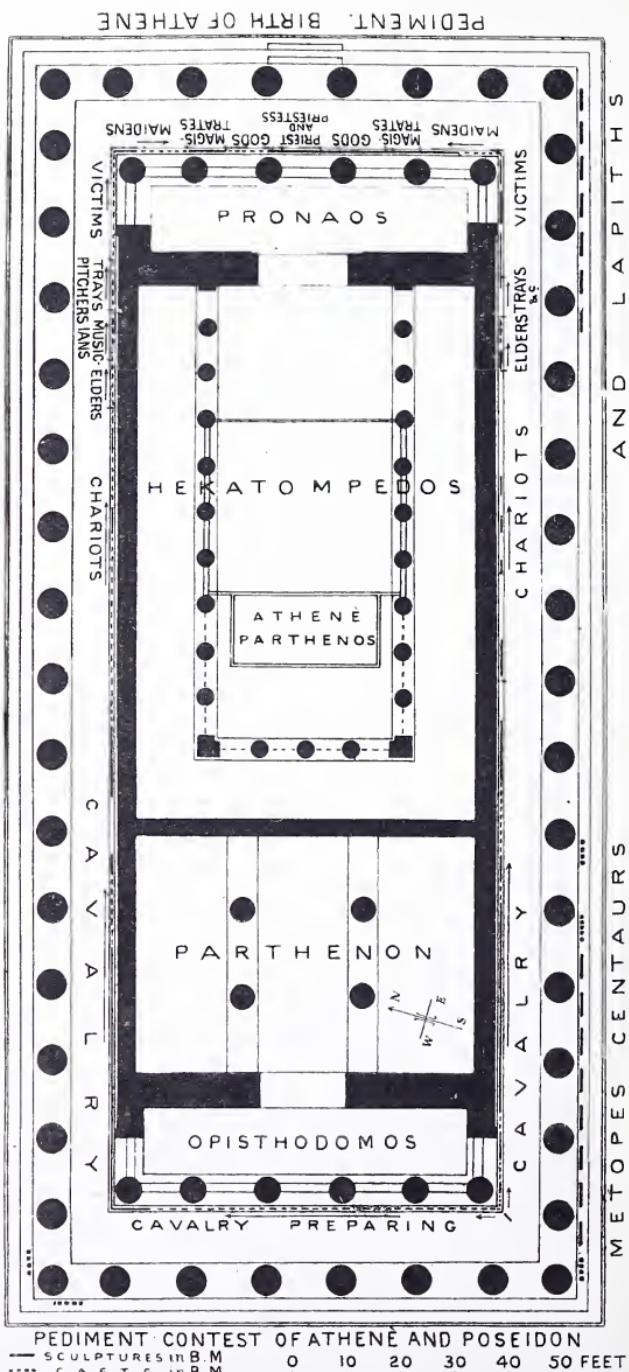


Fig. 2. Plan of the Parthenon (after Doerpfeld).

The principal chamber (Cella or *Neōs Hekatompēdos*) within the colonnade contained the colossal statue of Athenē Parthenos (see below, Nos. 300–302). Externally the cella was decorated

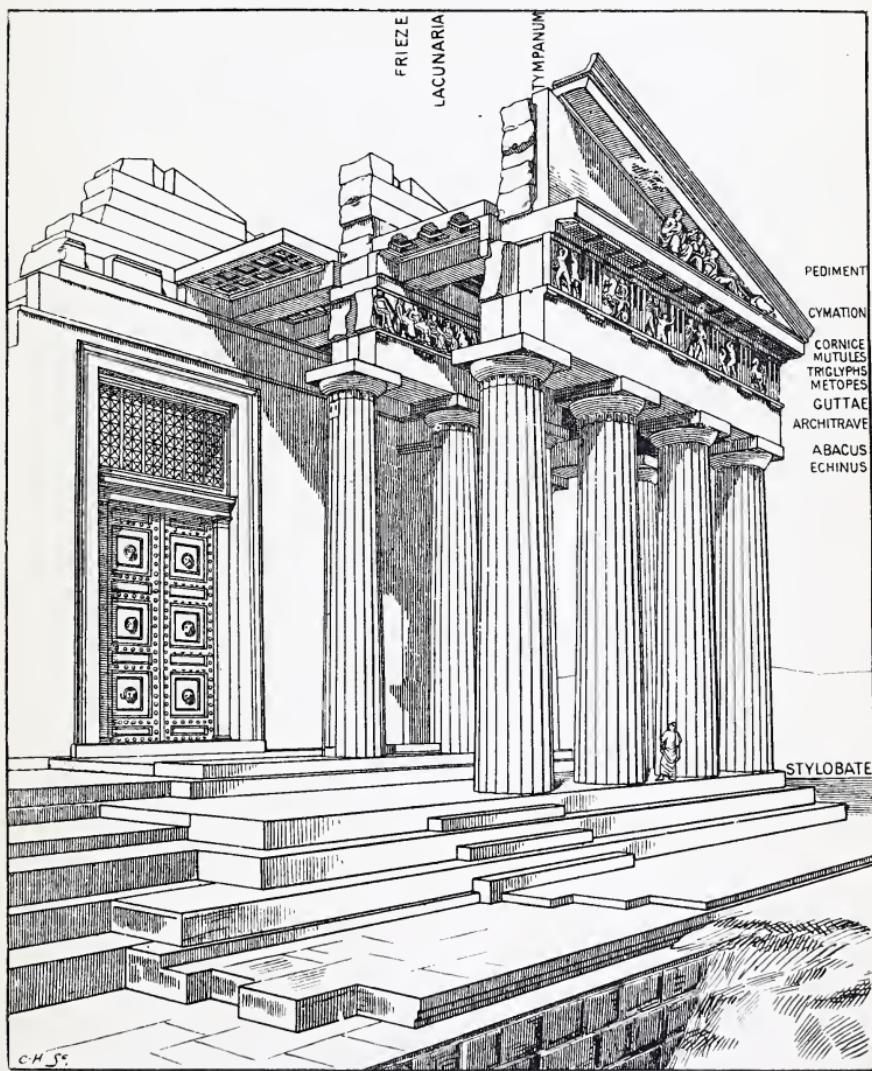


Fig. 3. Sectional view of the East end of the Parthenon (after G. Niemann).

with a frieze in low relief (see below, p. 62). The two pediments (see below, Nos. 303, 304) were filled with figures sculptured in the round. Above the architrave, or beam resting on the columns, were metopes, or square panels, adorned with groups

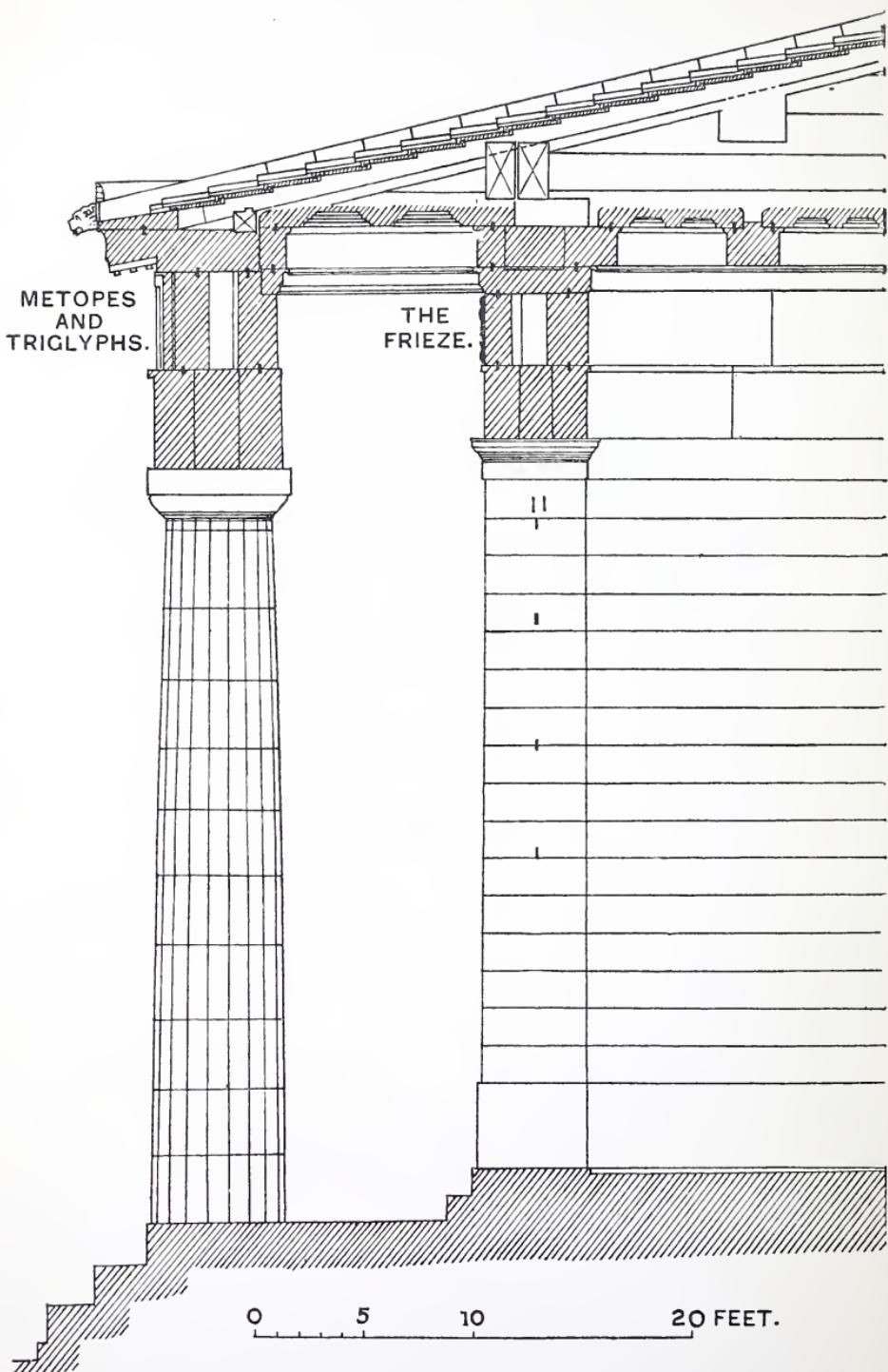


Fig. 4. Section through the Opisthodomos.

in very high relief (see p. 47). All these sculptured decorations were executed, like the architecture, in Pentelic marble. The building inscription mentioned above contains entries for the quarrying and transport of the marble of Pentelicus for the pediments.

The statue of the Parthenos is known to have been in existence about 430 A.D.; but not long after this date the figure was removed, and the Parthenon was converted into a Christian church, dedicated to the Panagia (or Virgin Mary). For the purposes of the church, an apse was built at the east end of the cella, and the entrance was moved to the west end. Probably at this time the east pediment was much destroyed. From 1204 to 1458, during the period of the Frankish Dukes of Athens, the Parthenon was a Latin Cathedral Church. Athens was taken by the Turks in 1458, and soon after, the Parthenon was converted into a Turkish mosque. A minaret was built at the south-west corner. From this date it probably suffered little until 1687, when Athens was taken by the Venetian General Morosini. In the course of a bombardment of the Acropolis, the besiegers had learnt from a deserter that the Turkish powder was stored in the Parthenon. They succeeded in throwing a shell into the powder magazine, and produced an explosion on September 26, 1687, which caused a loss of more than three hundred lives, and destroyed the roof with much of the long sides of the building. Further injury was done by Morosini, who made an attempt to take down the central group of the west pediment, which was still nearly complete. The workmen had hardly begun to remove the cornice above the figures when the whole of the central group fell to the ground. For further details, see p. 33.

Fortunately, many of the sculptures had been drawn by a competent artist before the explosion. In 1674 a painter in the suite of the Marquis de Nointel, French Ambassador at the Porte, commonly supposed to have been Jacques Carrey, made sketches of large portions of the frieze and metopes, and of the then extant portions of the pedimental compositions. These drawings are preserved in the French Bibliothèque Nationale, and are constantly referred to in discussions of the Parthenon sculptures.



Fig. 5. The Bombardment and Explosion of 1687 (after Fanelli's *Atene Attica*).

In 1688 Athens was restored to the Turks, and from that date to the end of the eighteenth century the sculptures of the Parthenon were exposed to constant injury. Some of them were made into lime, or built into walls by the Turkish garrison; others were mutilated by the travellers who from time to time obtained admission to the Acropolis, and broke off portable fragments of the sculptures. Chandler, who visited Athens in 1765, after describing the process of destruction, writes: "It is to be regretted that so much admirable sculpture as is still extant about this fabric should be all likely to perish, as it were immaturely, from ignorant contempt and brutal violence. Numerous carved stones have disappeared; and many, lying in the ruinous heaps, moved our indignation at the barbarism daily exercised in defacing them" (*Travels in Greece*, p. 50).

In 1749, when the west pediment was drawn by R. Dalton (cf. p. 36), many figures still remained in position which had disappeared before the time of Lord Elgin. Several portions also of the frieze, which were seen by Stuart (1752), had disappeared at the beginning of the present century. On the other hand, the east pediment, being inaccessible, suffered no important change between 1674 and 1800.

In the year 1799, the seventh Earl of Elgin was appointed British Ambassador to the Porte. Being resolved to make his time of office of service to the cause of art, he engaged a body of draughtsmen and *formatori* to make casts, plans and drawings from the remains in Greece, and more particularly at Athens. While this work was in progress Lord Elgin became aware of the rapid destruction of the Athenian monuments. The success of the British arms in Egypt made the disposition of the Porte favourable to the British Ambassador, and Lord Elgin was thus enabled in the year 1801 to obtain extended powers, under which he was permitted to remove the original sculptures. The collection thus formed, which includes, besides many of the sculptures of the Parthenon, other marbles obtained from Athens and elsewhere, together with casts and drawings, was purchased from Lord Elgin by the British Government in 1816 for £35,000. Several portions of the sculptures of the Parthenon have been discovered since the time of Lord Elgin on the

Acropolis itself, or in various parts of Europe, to which they had been taken by travellers. These are represented for the most part in the British Museum by plaster casts.

As far as possible the casts of fragments have been united to the principal sculptures to which they belong. The majority of the unplaced fragments are reserved for the use of special students.

The following aids to the study of the Parthenon will be found in the Elgin Room :—

Model of the Athenian Acropolis, by H. Walger (1898), showing the results of recent investigations.

Model of the Parthenon. The model was made by R. C. Lucas, on the scale of one twentieth, and represents the state of the temple in 1687, after the explosion, but before Morosini had attacked the west pediment.

Carrey's drawings of the pediments. Photographic reproductions of the originals are exhibited. (See also figs. 8, 11.)

A drawing by Pars (1765) of the east end of the Parthenon (see Plate I.). Indifferently engraved in Stuart II., chap. I., pl. 1.

A view of the Parthenon in 1802. By Sir R. Smirke.

A portrait of the seventh Earl of Elgin. From the picture in the possession of the Earl of Elgin, K.G.

A view of the Acropolis from the Propylaea, by H. W. Williams, taken in 1817.

Photograph of the Acropolis from the south west, and a photograph of the north side of the Parthenon, taken so as to show the curvature of the steps.

A restored view of the Athenian Acropolis. By Richard Bohn.

Reproductions of coins with representations of the Parthenos ; also of two gold medallions, now in the Hermitage Museum.

Bibliography of the Parthenon.

The work of Michaelis, *Der Parthenon* (Leipsic, 1871), collects the material for the study of the Parthenon, and contains an excellent digest of all that had been written on the subject up to the year 1871. For the name Parthenon, see Furtwaengler, *Meisterwerke*, p. 172, and *Masterpieces*, p. 429. For the chronology of Pheidias, and for the question as to his master, see Gardner, *Handbook of Gr. Sculpture*, p. 248 ; Furtwaengler, *Masterpieces*, pp. 36, 49. For the older temple on the site of

the Parthenon, see Penrose, *Journ. of Hellenic Studies*, XII., p. 275; XIII., p. 32; Doerpfeld, in *Athenische Mittheilungen*, XVII., p. 158; XXVII., p. 379; Furtwaengler, *Masterpieces*, p. 419. The plan given above is taken from Doerpfeld, *Athenische Mittheilungen*, VI., pl. 12, p. 283. For the parts of the temple, see Frazer, *Journ. of Hellenic Studies*, XIII., p. 153; J. W. White, *The Opisthodomus on the Acropolis at Athens*.

For the mediæval history of the Parthenon, see Laborde, *Athènes aux XV^e, XVI^e, et XVII^e Siècles* (1854); Gregorovius, *Athen im Mittelalter* (1889). Facsimiles of Carrey's drawings are completely published by Omont, *Athènes au XVII^e siècle : Dessins des Sculptures du Parthénon, attribués à J. Carrey, etc.* (Paris, 1898). For the discussion of Carrey's supposed authorship, see *ibid.*, p. 4. The remains of Athens were little known till the appearance of *The Antiquities of Athens*, by James Stuart and Nicolas Revett. (London: vol. I., 1762; vol. II., 1787; vol. III., 1794; vol. IV., 1816; vol. V., 1830. A second edition, with additional matter, but having inferior illustrations, was issued in 1825–1830.) Stuart's drawings for the views engraved are preserved in the Library of the Royal Institute of British Architects. Revett revisited Athens in 1765, in company with Richard Chandler, the leader of the Dilettanti Expedition, and William Pars. Some of the drawings of Pars were incorporated in the second and fourth volumes of Stuart and Revett. The originals passed in part into the collection of Sir Richard Worsley (p. 112), and the remainder were presented to the British Museum (in 1800) by the Society of Dilettanti, and are at present divided between the Departments of Prints and Drawings and of Greek and Roman Antiquities. The official inquiry into the proceedings of Lord Elgin is contained in the *Report of the Select Committee of the House of Commons on the Earl of Elgin's Collection of Sculptured Marbles, &c.* (London, 1816). The architectural and other drawings by Lord Elgin's artists are in the Department of Greek and Roman Antiquities.

STATUE OF ATHENÈ PARTHENOS.

The colossal statue of Athenè Parthenos by Pheidias was placed within the central chamber of the Parthenon. The figure was made of gold and ivory, and was, with its base, about 40 feet high. Athenè stood, wearing chiton and aegis; with her left hand she supported her spear and the edge of her shield; between her and her shield was the serpent Erichthonios. On her outstretched right hand was a winged Victory, six feet high, holding a wreath. The helmet of the Goddess was adorned, according to Pausanias, with a Sphinx and Gryphons. From detailed copies of the head we learn that the Gryphons

were on the cheek-pieces, and that there was a figure of Pegasos on each side of the Sphinx ; there was also a row of small horses at the front of the helmet. All available space was covered with decoration. A battle between Greeks and Amazons (see below, Nos. 301, 302) was seen on the exterior of the shield, and one between Gods and Giants on its interior. On the base was a representation of the birth of Pandora (see No. 301), and on the edges of the sandals was a battle between Centaurs and Lapiths.

The statue disappears from our view with the fall of paganism. Nos. 300–302 afford some of the materials for its reconstruction. Rough reproductions of the figure also occur on Attic reliefs, such as Nos. 771–773.

The column beneath the hand of Athenè (in No. 300) presents some difficulty, as it is not mentioned in descriptions of the statue and seldom occurs in reproductions of it. It is seen in an Attic relief (*Michaelis*, pl. 15, fig. 7), on a lead ticket (*Zeitschr. für Numismatik*, x., p. 152), and in the form of an olive tree, on a coin of Nagidus (in Cilicia), of the first half of the fourth century B.C. (*Journ. of Hellenic Studies*, viii., p. 22.) It is more probable that an existing support should be omitted in reliefs, than that it should be inserted if non-existent. It is possible, however, that the support was not a part of the design of Pheidias, but was an addition subsequently found to be necessary.

- 300.** (Plate II.) Cast of a statuette copied from the Athenè Parthenos. The Goddess wears a helmet, aegis, tunic with lappet (*apoptygma*) girt round the waist, bracelets and sandals. The tunic is a split tunic, but worn so that the leg is carefully concealed. In the centre of the outside of the shield is a mask of Medusa, and inside a serpent ; the right hand of Athenè is extended in front and rests on a column with the palm open upwards, holding a figure of Victory, in whose hands are remains of what is thought to be a garland. On the centre of the helmet of Athenè is a Sphinx, and at each side has been a Pegasos.

The statuette was found in a shrine in a private house. It is interesting to note that the biographer of the neoplatonist philosopher Proclus (who lived at Athens about 430–485 A.D.) relates that Proclus was bidden in a dream to prepare his house for “the lady of Athens,” when the statue was being moved from the Parthenon, by those “who moved that

which ought to be immovable," i.e. by the Christians (Marinus, *Proclus*, 30; Michaelis, p. 270).

The original, which is of Pentelic marble, is in the National Museum at Athens. Found in 1880, *near the Varvakion in Athens*. Brunn, *Denkmäler*, Nos. 39, 40; Gardner, *Handbook of Gr. Sculpture*, p. 253; Mansell, No. 1358.

300 A. Cast of a statuette copied from the Athenè Parthenos. The head and right arm were separate pieces, inserted in sockets, and are now lost. The drapery resembles that of No. 300 in its general lines, but is worked throughout with more subtlety and consideration. The aegis is smaller, with scalloped edges, and smooth surface; the Gorgoneion is of the early type, with protruding tongue. The figures preserved on the shield include the prostrate figure (*c*; cf. No. 302), which is an Amazon on other copies, but in this case has the forms of a male figure. The vanquished Amazon seized by a Greek (*d*) is preserved in part. Of the Greek, only the feet remain.

The original, which is of Pentelic marble, was found at Patras (where it remains) probably in 1896. The cast was presented by M. Cavvadias. *British School Annual*, III., pl. 9; C. Smith, *ibidem*, p. 121.

301. Cast of a statuette copied from the statue of Athenè Parthenos. Athenè wears a helmet, aegis, and tunic with lappet (*apopygma*) girt round the waist; her right hand is extended in front with the palm open upwards as if to hold out the figure of Victory. In this part the statuette is unfinished, the marble underneath the right arm not having been hewn away. Inside the shield of the Goddess is a serpent; outside are reliefs representing the battle between Greeks and Amazons, which is seen in more detail in No. 302.

Among the figures, we recognise several which occur on No. 302. The figure of Pheidias (*a*, see No. 302) is near the top of the relief, and holds a stone, as described by Plutarch. Next him perhaps is Pericles (*b*) separated from the fallen Amazon (*c*), which is at the bottom of the shield, as in No. 302. The group of the Greek seizing an Amazon (*d*) is seen on the right as in No. 302. The fallen Amazon (*e*) with hands above her head is high up, on the left of the relief. In place of the group of an Amazon supporting her companion (*f*) which is in No. 302, we have here the same subject, but differently treated.

The Gorgon's head is roughly indicated near the middle of the shield. The rude outlines of figures in relief on the base of the statuette may be supposed to represent the birth of Pandora (Paus., i., 24, 7).

The original of this statue, which is of marble, is in the National Museum at Athens. It is commonly known from the name of its discoverer as the Lenormant copy. Found in 1859 near the Pnyx, at Athens. Michaelis, pl. 15, fig. 1, p. 273; Brunn, *Denkmaeler*, No. 38; Gardner, *Handbook of Gr. Sculpture*, p. 254.

302. Fragment of shield supposed to be a rough copy from the shield of the statue of Athenè Parthenos. Pliny (*H. N.*, xxxvi, 18) and Pausanias (i. 17, 2) state that the outside of the shield was ornamented with the representation of a battle between Greeks and Amazons. Plutarch adds (*Pericles*, 31) that one of the figures represented Pheidias himself as an old bald-headed man raising a stone with both hands, while in another figure, which was represented fighting against an Amazon, with one hand holding out a spear in such a way as to conceal the face, the sculptor introduced the likeness of Pericles. He also states that the placing of these portraits on the shield was one of the pretexts for the disgrace of Pheidias. But the story is probably of late origin, and was invented to account for two characteristic figures on the shield. A head of Medusa, encircled by two serpents, forms the centre of the composition.

Below is a Greek warrior (*a*, cf. No. 301), bald-headed, who raises both hands above his head to strike with a battle-axe. This figure has been thought to be Pheidias of the original design. Next to him on the right is a Greek (*b*) who plants his left foot on the body of a fallen Amazon (*c*) and is in the act of dealing a blow with his right hand; his right arm is raised across his face and conceals the greater part of it. The action of this figure again corresponds with that of Pericles as described by Plutarch. To the right are two Greeks: the one advances to the right: the other (*d*) seizes by the hair an Amazon falling on the right. Above this group is an Amazon running to the right and a Greek striding to the left. His shield has the device of a hare. Above him are three armed Greeks, and the remains of another figure. On the left of the figure described as Pheidias is a Greek who has fallen on his knees. Further to the left are a fallen Amazon (*e*) and a wounded Amazon (*f*) supported by a companion of whom but little remains. The lower part of a third figure, probably that of a Greek, is also seen.

All the Amazons wear high boots and short chiton, leaving the right breast exposed; their weapon is a double-headed axe.

Red colour remains on the two serpents which encircle the Gorgon's head, on the shield of one of the Greeks and in several places on the draperies. The back of the shield is roughly worked, with a suggestion of the handle. Traces also remain of painted figures, including a bearded man, bending to the right. These may be supposed to suggest the scene of Gigantomachia with which the inside of the shield was decorated, and to indicate that the interior ornament consisted only of paintings on a smooth surface.—*Obtained by Viscount Strangford from Athens.*

Pentelic marble; Conze, *Archeologische Zeitung*, 1865, pls. 196, 197; Michaelis, pl. 15, fig. 34; Mansell, No. 729. For the traces of paint see C. Smith, *British School Annual*, III., p. 137. There is a fragment of a similar shield in the Vatican; Amelung, *Sculpturen des Vaticanischen Museums*, I., *Mus. Chiar.* 300, pl. 54.

EASTERN PEDIMENT OF THE PARTHENON.

303. We know from Pausanias * that the subject of the composition in the eastern pediment had relation to the birth of Athenè, who, according to the legend, sprang forth, fully armed, from the brain of Zeus. As all the central part of this composition was already destroyed when Carrey made his drawing of the pediment, we have no direct information as to how the subject was treated.

A relief surrounding a *puteal* or well-head (fig. 6), now at Madrid, has been thought to throw light on this question. There Zeus is enthroned, looking to the right; Athenè is before him, armed, and advances to the right. Victory flies towards her with a wreath. Behind the throne of Zeus is Hephaestos, who has cleaved the skull of Zeus with his axe, and starts back in astonishment. On the extreme right of the composition are the three Fates. The last named figures have not a sufficient resemblance to those which are still extant of the Parthenon pediment to allow us to assume a direct connexion between the

* Paus. I., 24, 5. 'Ες δὲ τὸν ναὸν ὃν Παρθενῶνα ὄνομάζουσιν, ἐσ τοῦτον ἐσιωύσιν ὅπόστι ἐν τοῖς καλουμένοις ἀετοῖς κεῖται, πάντα ἐσ τὴν Ἀθηνᾶς ἔχει γένεσιν· τὰ δὲ ὅπισθεν ἡ Ποσειδῶνος πρὸς Ἀθηνᾶν ἐστιν ἕρις ὑπὲρ τῆς γῆς.

pediment and the relief. Some such arrangement, however, of the principal group seems more consonant with the dignity of

Athenè than the scheme which occurs on vases and Etruscan mirrors (*e.g.* on a vase in the British Museum, No. E 410; fig. 7) where the Goddess is represented as a diminutive figure above the head of Zeus. This conclusion is confirmed by Sauer's recent examination of the ground of the pediment. It is now proved that the middle of the east pediment was occupied by two figures of equal importance, and not by a single central figure of Zeus, such as is required if we suppose that the subject was treated according to the tradition of the vase painters. It is further shown to be probable that Zeus was seated on the left of the centre, seen in profile and turned to the right, and that Athenè stood on the right of the centre, holding a spear in her outstretched right hand.

The further suggestion has been made that a figure of Victory, such as occurs on the Madrid relief, may have occupied the apex of the pediment.

Attempts have been made to adapt the central group of the relief to a pedimental form (1) by Six,



Fig. 6. Figures from the relief on the Madrid *pediment*.

Jahrbuch des Arch. Inst., 1894, p. 84; (2) by Schwerzek, *Rekonstruktion des östlichen Parthenongiebels*, 1904; (3) by Malmberg, in the *Transactions of the Classical Section of the Imp. Russian Arch. Society*, I. (1904), pls. 27, 28, fig. 4; (4) by Prandtl, *Jahrbuch des Arch. Inst.* 1906, p. 38. Cf. also C. Smith, *Journ. of Hellen. Studies*, 1907, p. 246.

If we confine our attention to the extant pedimental figures, we find wide differences of opinion as to their interpretation.



Fig. 7. The Birth of Athénè, as represented on a red-figure vase.

The figures in the angles are the only ones as to which there can be no doubt. On the left the sun-god, Helios, rises from

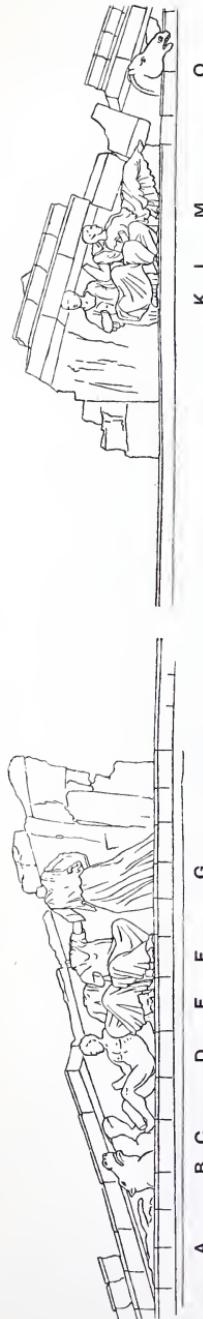


Fig. 8. Carrey's drawing of the East Pediment of the Parthenon.

the ocean, driving his car, and on the right the moon-goddess Selenè sets beneath the horizon.

Thus far the interpretation rests upon sure grounds. Of the remaining figures in the pediment, J has been generally recognised (on the assumption that it belongs in fact to this pediment) as Victory greeting the newly born Goddess, and G has been generally taken for Iris, announcing the news to the world (but see below, G). None of the remaining figures have been conclusively identified. As regards the general principles of interpretation it is to be observed that the numerous schemes that have been proposed may be divided into two classes. We may either suppose with the earlier critics, and, also, with Furtwaengler, that the space bounded by Helios and Selenè represents Olympos, and that all the figures contained within this space are definite mythological personages, probably deities, who may be supposed to have been present at the birth; or we may assume that all the deities present were comprised in the central part of the pediment, and that the figures towards the angles belong to the world outside Olympos, to which the news is brought. These may be definite mythological persons, or they may be figures personifying parts of the natural world. Compare the Homeric Hymn to Athenè, and Pindar, *Olymp.*, vii. 35.

The best views of the East pediment are
(1) the drawing of Carrey in the
Bibliothèque Nationale (fig. 8). See
Omont *Dessins des Sculptures du*

Parthenon, pl. 1, and *Antike Denkmäler*, I., pl. 6 (exhibited in Elgin Room); (2) sketch by Pars, exhibited in the Elgin Room (Pl. I. cf. p. 10). For a list of proposed restorations, see Schneider, *Geburt der Athena*, p. 23, pls. 2-7; Schwerzek, *Erläuterungen zu dem Versuch einer Rekonstruktion des oest. Parthenongiebels*; Furtwängler, *Sitzungsber. d. phil. hist. Cl., k. bayer. Akad.*, 1898, p. 371. For Sauer's examination of the pediment, see *Athenische Mittheilungen*, XVI., pl. 3, p. 59, and *Antike Denkmäler*, I., pl. 58; Furtwängler, *Masterpieces*, p. 454. The ends of the pediment are reproduced in figs. 9a and 10a. For a table of proposed interpretations, see Michaelis, *Der Parthenon*, p. 165; Newton, *Guide to the Elgin Room*, I., Table A. For the Madrid puteal, see Arndt-Amelung, *Einzelaufnahmen*, nos. 1724-1729.

303 A. Helios in his chariot emerging from the waves. The neck has a forward inclination corresponding with the action of the arms, which are stretched out in front of the body, holding the reins by which the upspringing horses of the Sun-god were guided and controlled. The wrist and hand of the right arm of Helios, now wanting, are suggested in Carrey's drawing. The surface of the marble on the neck having been protected from weather by the cornice retains its original polish. At the back and between the arms are sculptured small rippling waves to represent a calm sea at sunrise. These waves are treated in the conventional manner usual in representations of water in Greek art; their profile shown on the edge of the plinth approximates to the well-known wave-pattern. The metal reins have been attached to the upper surface of the plinth under the right forearm, and also under the right hand, now lost; three drilled holes in this part of the plinth served for their attachment. It has been noted by Michaelis that the angle in which this figure was placed is the darkest spot in the eastern pediment, and that it is only fully illuminated by the early morning sun.

Sculptures of Parthenon, pl. 1; *Mus. Marbles*, VI., pl. 1; Michaelis, pl. 6, fig. 8; Brunn, *Denkmäler*, No. 186; Mansell, No. 693.

303 B. Two horses of Helios. The team of Helios was represented **C.** by four horses' heads, two of which still remain in position on the temple, at the back of the pediment. The two which are here are sculptured in the round out of one block of marble. They are represented emerging from the waves, which are sculptured in relief on the plinth and neck of the nearest horse. The head of the horse nearest the spectator (B) looks outwards,

and has projected beyond the plane of the pedimental cornice, so that it must have caught the light. The action of this horse's head is most spirited, though its effect is greatly impaired by the loss of the lower jaw, and the injury which the surface of the marble has received from exposure to the weather. The reins were of metal, and the points of attachment of reins and bridle are marked by three drilled holes in the plinth, a fourth behind the right ear, and a fifth inside the mouth. The head of the other horse on this block (C), which was advanced beyond the outside head, so as to be visible, is much injured; only the neck and back of the head remain.

Sculptures of Parthenon, pl. 1; *Mus. Marbles*, VI., pl. 2; Michaelis, pl. 6, fig. 9; Mansell, No. 693; Brunn, *Denkmaeler*, No. 186. For the two heads still on the pediment, see *Athenische Mittheilungen*, XVI., p. 81.

303 D. (Plate III.) This figure, which is commonly known as Theseus, reclines on a rock and faces the horses of Helios. He leans on his left arm in an easy attitude. The right arm is bent, but, as the hand is wanting, we can only form conjectures as to what its action may have been. It probably held a spear, or some other long object. A hole near the left ankle may have served for the attachment of the laced work of a sandal in bronze. Over the rock on which the figure rests is thrown a mantle under which is spread a skin; the claws and mask (with the teeth partly preserved beneath the left forearm of the figure) are those of some feline animal. The figure is distinguished for its combination of easy grace in the pose and of ideal grandeur of form, not marred by any exaggeration or extravagance in the rendering of its various parts.

For the name of Theseus, though universally current, little can be said. The figure was identified with Heracles by Visconti, and many others, who supposed the skin on which he reclines to be that of a lion. This skin, however, seems more like that of a panther, on which ground the figure has been thought to be Dionysos, who appears in a very similar reclining attitude on another Athenian work, the Choragic monument of Lysicrates (No. 430). The resemblance is yet nearer to a figure of Dionysos on a dramatic relief from the Piraeus, and this attribution still seems the best.

Brunn interpreted this figure as the mountain of Olympos illuminated by the first rays of the rising sun, and it must be acknowledged that the attitude and type of the so-called Theseus are very suitable for the personification of a mountain. Compare the figures of mountains from Roman reliefs, collected by Waldstein (*Essays*, pp. 173, 174). The name of Kephalos, the Attic hunter, always closely associated with dawn, has been suggested by Furtwaengler, going back to Bröndsted (1830).

Sculptures of Parthenon, pl. 2; *Mus. Marbles*, VI., pls. 3, 4; Michaelis, pl. 6, fig. 10; Mansell, No. 694; Brunn, *Denkmaeler*, No. 187; Furtwaengler, *Masterpieces*, p. 468. For the Piraeus relief, see Studniczka, *Mélanges Perrot*, p. 307; *Jahrbuch des Arch. Inst.*, 1904, p. 1.

303 E, Persephonè and Demeter. Two female figures seated. They F. each wear a sleeveless tunic, girt at the waist, and a lappet (*apopygma*). Over it is a mantle falling in a rich composition of folds. On the right wrist of the figure nearest the angle (E) is a drilled hole, probably for the attachment of a bracelet. Her companion (F), who wore metal brooches on each shoulder, extends her left arm towards the figure, which is advancing towards her. Her head was probably turned to call her companion, who rests her left arm affectionately on her shoulder, and who probably looks straight forwards. It has lately been shown that the two figures are seated upon two square chests. That of E has the semi-circular hinge at the back, and has two large bosses to decorate the front. That of F has the hinge to the left side. Folded carpets are laid on each seat, that on F being folded with two extra thicknesses. A loosely piled cushion of drapery is also added to give greater height to F. Most of the writers on the Parthenon have named this group Demeter and Persephonè, two deities whose cult in Attica ranked second only to that of Athenè herself. The fact that the goddesses are seated on chests is almost conclusive, though the objection has been raised, that the chests should be round, not square. If the figures are Demeter and Persephonè, there is no clear indication which is which.

Bröndsted (*Voyages et Recherches*, II., p. xi.) had suggested that these two figures, with G, were the three Horae or Seasons, worshipped in Attica under the names Thallo, Auxo and Karpo. Furtwaengler agreed with respect to the two seated figures, whom he called Thallo and Karpo. Brunn supposed that the two figures are Horae, but that they must be viewed as the warders of the gates of Olympos (Hom. *Il.*, v., 749) rather than as Attic deities. On this theory the position of the figure G, if it represents Iris, would indicate that she is on the point of reaching the boundary of Olympos and passing to the outer world.

There is an admirable ease in the pose of the two figures, and extraordinary contrasts of light and shade occur in the deeply wrought folds of the drapery.

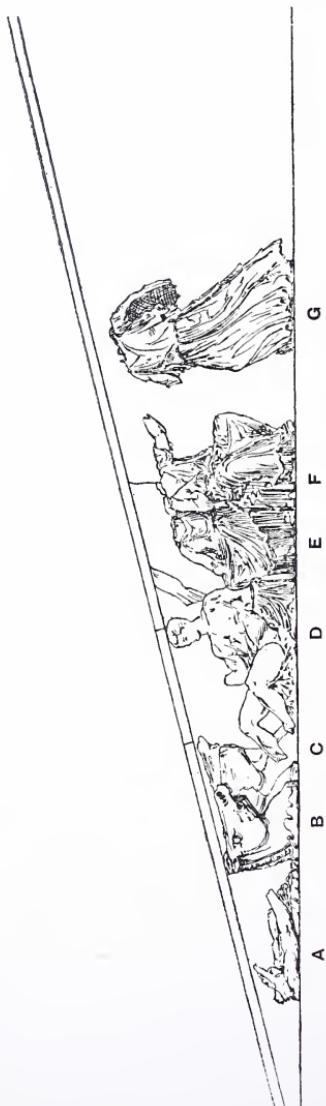


Fig. 9. The South End of the East Pediment of the Parthenon.



Fig. 9A. The Floor of the South End of the East Pediment of the Parthenon (according to Sauer).

Sculptures of Parthenon pl. 3; *Mus. Marbles*, VI., pl. 5; Michaelis, pl. 6, fig. 11; Mansell, No. 695; Brunn, *Denkmäler*, No. 188.

For the chests see Furtwaengler and Reichhold, *Griech. Vasenmalerei*, I., p. 215; *Jahrbuch des Arch. Inst.*, 1904, p. 5.



Fig. 10. The North End of the East Pediment of the Parthenon.



Fig. 10A. The Floor of the North End of the East Pediment of the Parthenon (according to Sauer).

303 G. Iris (?). This figure is moving rapidly to our left, the right knee bent. The left arm was probably extended; the right was slightly bent at the elbow. Both hands held parts of the

mantle, of which a remnant floats behind, bellied out by the resistance of the air to the rapid movement of the figure. A vertical surface worked at the back of the mantle indicates the original plane of contact with the back of the pediment. The plinth of the figure was let into a socket, about two inches deep, on the floor of the pediment. The dress is a Doric split tunic, open down the left side, except for the girdle. Over this falls a lappet (*apoptyagma*). The arms of this figure are small in proportion to the strength of the lower limbs, and the breasts undeveloped like those of a young girl. The head may have been half turned back towards the central group. From the rapid movement of the figure in a direction turned away from the centre of the composition, many archaeologists have thought that the figure is Iris on her way to announce the event of the birth to the world outside Olympos. But the action is not that of a steady flight through the air. It is rather that of a person starting aside in alarm. Moreover, the figure has not the wings or costume of Iris.

On these grounds she has been called Eileithyia (Murray, II., p. 71); Hebè (Brunn, *Ber. d. k. bayer. Akad., Phil. hist. Cl.*, 1874, II., p. 19; Furtwaengler, *Masterpieces*, p. 465), or simply a terrified maiden (Wolters, p. 254).

Sculptures of Parthenon, pl. 3; *Mus. Marbles*, VI., pls. 6, 7; Mansell, No. 695A; Michaelis, pl. 6, figs. 12, 12a; Brunn, *Denkmäler*, No. 189.

303 H. Cast of a torso of Hephaestos or Prometheus. Powerful male torso, from the neck to the groin. The action of the shoulders, and of the muscles of the ribs and back, shows that both arms were raised, but the right shoulder was rather higher than the left. This is the only fragment besides No. 303 J which has any claim to be assigned to the central group of the eastern pediment. Though we have little knowledge of how the central group of this pediment was composed, we may suppose that the personage would not have been omitted through whose act of cleaving the head of Zeus with an axe the birth of Athénè was accomplished. In the most generally diffused version of the myth this was done by Hephaestos (to whom this massive torso would be appropriate), but Attic tradition (Eur., *Ion*, 455) preferred to attribute the deed to Prometheus.

Michaelis, pl. 6, figs. 13, 13a; Mansell, No. 1449; Furtwaengler, *Masterpieces*, p. 465, compares the pose with that of the Marsyas of Myron (Bronze Room, No. 269), but this view of the position of the left arm seems inadmissible; cf. Schwerzek, *Erläuterungen, etc.*, p. 25. The original, which was discovered on the east side of the Parthenon in 1836, is at Athens.

303 J. Victory (?). Torso of a female figure, moving rapidly to the front, and to our left, with the right arm extended in the same direction. The figure wears a short sleeveless tunic with a lappet (*apoptygma*) which is confined under the girdle, to facilitate rapid motion. At the back the drapery is tied together, so as to leave the shoulder-blades bare. On each shoulder-blade is a deep oblong sinking, which can only have served for the insertion of the wings, which must have been attached by large dowels. It may be inferred from the size of these sinkings that the wings were of marble, not metal. The attempts, however, which have been made to insert any extant fragments of wings have not been successful.

On the buttocks are indications of a piece of flying drapery, probably from arm to arm, having contact with the torso.

Several additions have been made to the principal torso, namely the right shoulder (in 1817-8), the right thigh (in 1860), the left knee (in 1875). A left arm (catalogued as 331) was added on a cast in 1905. It has not, however, been added to the original torso, as the connexion cannot be proved.

There is good ground for thinking that the figure is derived from the west pediment, but it has not yet been removed from the place to which it has been assigned for nearly a century. The evidence for and against that attribution is reviewed below.

The torso 303 J is not shown in the East pediment: (1) in the drawing of Carrey (1674); (2) in the drawing of W. Pars (1765), exhibited in the Elgin Room—Pl. I. and Stuart and Revett, II., chap. 1, pl. 1; (3) in the comments of Fauvel on the condition of the pediment, communicated by Le Grand in 1802—B. M. Dept. of G. and R. Antiqs., *Greek Views and Ruins*, fo. 28—cf. Stuart and Revett, IV., p. 20; (4) in the restoration of the East pediment (1801-2) by Lord Elgin's draftsman Feodor, who makes careful use of the other materials—B. M. Dept. of G. and R. Antiqs., *Elgin Drawings*, III., pl. 4.

A different origin is stated in the Elgin records. On August 6, 1801, Lusieri reported to Lord Elgin: “En faisant des excavations dessous le fronton du Partenon du côté de l'ouest nous avons trouvé plusieurs morceaux de statues, entre lesquelles le buste de Jupiter. . . . Une grande partie d'une figure assise, et d'une autre qui pourroit être celle de

la Victoire, ou de Minerve même, ont des draperies d'une délicatesse qu'on ne peut pas assez admirer." Dr. Hunt had written a week before (July 31, 1801): "On the western front of the Parthenon was the celebrated groupe of Jupiter presenting Minerva, as his daughter, to the Council of the Gods. The whole has disappeared, except a few fragments; but being convinced that the bodies of such massive statues could not have been transported far, we therefore procured leave to pull down an old house, that has been built beneath, hiring another for the occupier. On digging to a considerable depth we found the shoulders and breast of a naked Jupiter and a number of mutilated female statuary, with drapery so light and elegant as to resemble the finest muslin, and to show all the contours of the form beneath. One of them Lusieri thinks superior to the celebrated Flora at Rome" (*MSS. of the Earl of Elgin, K.G.*).

In the printed *Memorandum on the Subject of the Earl of Elgin's Pursuits in Greece* (1811), p. 13, Lord Elgin's secretary, W. R. Hamilton, states: "By purchasing the house of one of the Turkish janizaries, built immediately under and against the columns of the [West] portico, and by demolishing it in order to excavate, Lord Elgin has had the satisfaction of recovering the greatest part of the statue of Victory, in a drapery which discovers the fine form of the figure, with exquisite delicacy and taste." At that date the only "Victory" was the torso J, identified by the wing sockets. It is not difficult to understand how certain parts of the drapery suggested comparison with the Farnese Flora.

J. Woods, writing in the period 1812-6, while the marbles were still in Lord Elgin's possession, identifies the torso J with the figure drawn by Carrey on the right of the "Jupiter" (*i.e.* Poseidon)—Stuart and Revett, IV., p. 22. So also the writer in the *Quarterly Review* of Jan. 1816, p. 524. A sketch design for the arrangement of the figures, which must have been made immediately after the purchase in 1816, places J in the same position—B. M. Dept. of G. and R. Antiqs., *Greek Views and Ruins*, fo. 29.

In the autumn of 1814 E. Q. Visconti had visited London, and had proposed the name of "Wingless Victory" for the torso of Amphitrite, and at this point confusion begins. In the *Catalogue ... Prepared from the MS. of Mons. Visconti annexed to the Report of the Select Committee* (1816), one of the two supposed Victories is said to be from the Western Pediment. The other figure [J] is classed among the "fragments of statues from the pediments, the names or places of which are not positively ascertained." In the *Memoir of Visconti* (Eng. version, 1816, p. 45), he says that the figure "has been found thrown down on the floor of the [East] pediment," but in reviewing the 4th vol. of Stuart and Revett in Jan. 1817, he only states that the torso "was probably" in the East pediment (*Op. var.*, III., p. 308), Visconti's interpretation of the Amphitrite as Nikè Apteros and his attribution of J to the East pediment were accepted by Taylor Combe (*Synopsis*, 1817, pp. 117, 118, and subsequent editions), but contemporary dissent was expressed by Burrow (*Elgin Marbles*, 1st ed., 1817, p. 205), and by Quatremère de Quincy in June 1818 (*Lettres à Canova*, p. 84).

For the modern controversy, see Furtwaengler, *Masterpieces*, p. 455; Schwerzek, *Erläuterungen zu der Reconstruction des Westgiebels des Parthenon*, p. 21; Prandtl, *Jahrbuch des Arch. Inst.*, 1906, p. 36.

Sculptures of Parthenon, pl. 4; *Mus. Marbles*, VI., pl. 9; Michaelis, pl. 6, figs. 14, 14a; Mansell, No. 696; Brunn, *Denkmäler*, No. 189.

303 K, (Plate IV.) The Fates (?). Group of three female figures **L, M.** (or, perhaps, a group of two, with a third figure less closely associated, the figure K being made of a different block from L and M). The figures are seated on rocks, levelled on the top, and in the case of L, M, cut in step form to suit the composition. The rocks are covered with draperies. These three figures were considerably more complete in Carrey's time than now, and the motives can best be understood with the aid of his drawings. The figure K half turned her head towards the central scene. The right arm was bent at the elbow towards the front of the body. The figure L was headless in Carrey's time. The right arm, according to Carrey's drawing, was bent towards the right shoulder, as if the action had been that of drawing up the edge of the mantle from behind the shoulder with the right hand. The body of this figure is bent forward and the feet are drawn far back, as would be the case with a person wishing to spring up. This motive forms a contrast to that of the reclining figure (M), whose tranquil attitude and averted gaze, shown by Carrey's drawing to have been directed towards the angle of the pediment, seem to indicate that the news of the birth has not yet reached her.

The group is noted for the extraordinary richness and variety of the drapery, of which in each case the component parts are simply the tunic and mantle. There is a finely studied contrast between the smaller creases of the garments and the broad folds of the heavy woollen draperies.

On comparing the composition of this triad with that of the triad placed next to Helios in the opposite half of the pediment, a curious analogy of treatment may be observed. The so-called Theseus (D), like the reclining figure (M), seems to be quite unconscious of the great event which is being announced, and they are turned outwards to the groups of Sun and Moon which bound the scene on either side. The central figure of either triad seems only half aroused, while on each side the figure nearest the central action appears to have heard the news of the birth. From the time of Visconti many writers have interpreted this group as the Three Fates, who would naturally take part in the scene of the birth of the goddess, and who occur on

the *puteal* at Madrid (cf. p. 16), and this view is again advocated by the most recent critics.

Against this it is objected that the place of the Fates would more naturally be in the central part of the composition, or at least that they might be supposed to be more on the alert with respect to what was passing. Various writers have attempted to trace a connexion with the Moon or with Night. Thus the three figures have been interpreted (by Welcker and Schwerzek) as the daughters of Cecrops, viz., Aglauros, Hersè, and Pandrosos, mythic impersonations of the Dew, who have a conspicuous place in Attic legend. By Brunn they were interpreted as personifications of clouds; Furtwaengler has pointed out that the Fates were daughters of Night.

Among the writers who have regarded K as separate from L and M, the most common opinion has been that K is Hestia; L and M have been called Aphrodite in the lap of Thalassa (Ronchaud), or of Peitho (Petersen), or Thalassa, the Sea, in the lap of Gaia, the Earth (Waldstein).

K. *Sculptures of Parthenon*, pl. 5; *Mus. Marbles*, VI., pl. 10; Michaelis, pl. 6, fig. 15; Mansell, No. 697; Brunn, *Denkmaeler*, No. 186. In the drawing by Pars (pl. I., original exhibited in the Elgin Room) the figure K is represented as overthrown backwards.

L, M. *Sculptures of Parthenon*, pl. 5; *Mus. Marbles*, VI., pl. 11; Michaelis, pl. 6, fig. 16; Mansell, No. 695; Brunn, *Denkmaeler*, No. 186.

303 N. (Plate V.) Selenè. It has been already stated that the horse's head in the right-hand angle of the pediment belongs to the Goddess of the Moon, who is represented by the torso cast in plaster (N) which stands next to it. The body is cut off below the waist, as only the upper part of the figure was shown on the pediment. The dress is a sleeveless tunic, girt at the waist and fastened on each shoulder. The bosom is crossed diagonally by two bands which pass round to the back. Two holes in the girdle and two others on the shoulders mark where metallic ornaments have been attached. On the back is a remnant of drapery extending from shoulder to shoulder; this is probably part of a mantle the ends of which may have fallen over the arms.

That Selenè was driving a chariot is conclusively proved by the fact that the heads of two horses are still in position on the pediment, with indications of a fourth head now lost.

The figure here called Selenè has been named by Visconti and many of his successors Night, and it is worth notice that the birthday of the goddess was two days before the new moon, whereas a simultaneous

sunrise and moonset would imply a full moon. It is unsafe, however, to press an astronomical objection very far. The figures which have been identified with most probability as Night are winged, and the name of Selenè is therefore retained in this case.

Sculptures of Parthenon, pl. 6; Michaelis, pl. 6, figs. 17, 17a; C. Smith, *Journ. of Hellenic Studies*, IX., p. 8; Mansell, No. 1138; Furtwaengler, *Masterpieces*, p. 465. The original of this torso, now at Athens, was discovered in 1840, on the east side of the Parthenon.

303 O. (Plate V.) Horse's Head. The head was so placed in the pediment that the muzzle projected over the cornice; in order to adjust it accurately in this position, portions of the lower jaw and of the top of the head were cut away. It was secured by a large cramp from the back. This head presents, as might have been expected, a marked contrast in motive to the pair in the opposite angle. The heads of the horses of Helios are thrown up with fiery impatience as they spring from the waves; the downward inclination of the head here described indicates that the car of Selenè is about to vanish below the horizon. In the whole range of ancient art there is, perhaps, no work in marble in which the sculptor has shown such complete mastery over his material, suggesting in every part the various qualities of texture that belong to the living form. It has been commended by Goethe as a typical horse, in which the artist has combined natural truth with the highest poetical conception. Behind the ears is a drilled hole: another is on the nose between the eyes and the mouth, and a third on the inner corner of the mouth. These show where a metal bridle was attached. On the crest of the hogged mane are eleven smaller holes, in which some metallic ornament must have been inserted. Two horses' heads still remain in the angle of the pediment. See above, 303 N.

Sculptures of Parthenon, pl. 6; *Mus. Marbles*, VI., pl. 12; Michaelis, pl. 6, figs. 18, 18a, p. 178; Mansell, No. 698; Brunn, *Denkmaeler*, No. 190.

WESTERN PEDIMENT OF THE PARTHENON.

304. The subject of the western pediment of the Parthenon according to Pausanias (i. 24, 5, cf. p. 15 note) was the strife of Poseidon with Athenè for the soil of Attica. This contest,

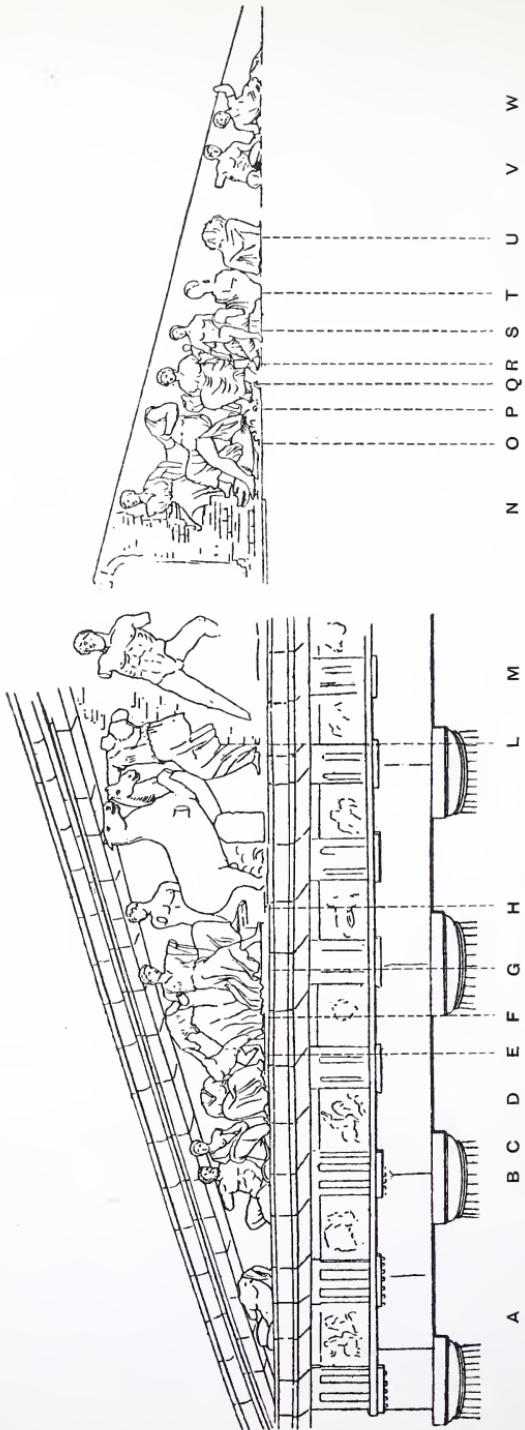


Fig. 11. Carrey's Drawing of the West Pediment of the Parthenon.

according to tradition, took place on the Acropolis itself. Poseidon, striking the ground with his trident, produced a salt spring, or, according to a doubtful and late version, a horse. Athenè showed her power by making the soil produce the olive-tree. The victory in the contest was adjudged to Athenè. The award was made with Cecrops acting as judge, or as witness before a tribunal of gods. (For the variant forms of the story in literature see p. 32.) The spot where this double miracle took place was marked in subsequent times by the joint temple of Erechtheus and Athenè Polias, within the precincts of which were the sacred olive-tree produced by Athenè, and the salt spring of Poseidon.

In the time of Carrey, the composition in this pediment was nearly perfect, and to understand the torsos which remain, reference should be made to Carrey's drawing. If we omit a few of the early writers on the Parthenon, who mistook the western pediment for that which contained the representation of the birth of Athenè, we find that it has been usually supposed that the space bounded by the reclining figures in the angles represents the Acropolis between the two rivers of Athens, and that the figures to the left of Athenè are Attic deities or heroes, who would sympathize actively with her in the contest which is the subject of the pediment, while those to the right of Poseidon have been taken to be the subordinate marine deities who might be present as the supporters of the Ruler of the sea.

A dissentient theory is that of Brunn (*Ber. d. k. bayer. Akad. Phil. hist. Cl.*, 1874, II., p. 23). By an ingenious but inconclusive series of arguments he endeavoured to show that the west pediment contains a personified representation of the whole coast of Attica, from the borders of Megaris to Cape Sunium. According to this scheme A is the Eleusinian stream Kephissos; a tributary occupied the next place; B, C are Mounts Kithaeron and Parnes; D E F Lycabettos between Pentelicon and Hymettos; P Q are the coast of Attica from Munychia to the Piraeus; T is a personification of Cape Kolias, on which stood a shrine of Aphrodite (S); U is Cape Zoster; V is the Attic Coast Paralia (which however should be feminine, see *Athenische Mittheilungen*, XIII., p. 221); W is the Myrtoan Sea.

Another elaborate system of interpretation was lately offered by Furtwaengler (*Masterpieces*, p. 456), who suggested that while the supporters of Athenè are Cecrops and his family, Erechtheus and his daughters are on the side of Poseidon. The two ancient heroic cults of Athens are thus connected with the deities to which they were attached.

THE CONTEST OF ATHENÈ AND POSEIDON.

THE FOLLOWING TABLE GIVES A VIEW OF THE VARIOUS FORMS OF THE MYTH, IN ANCIENT LITERATURE.

(1) Cecrops was judge.	{ He decided on the ground that the olive was the more distinctive token. (<i>Callimachus ap. Schol. Iliad.</i> XVII. 54.)	
(2) The combatants appointed the inhabitants the judges. (<i>Xen. Mem. III. 5, 10.</i>)	{ (a) They found for Athenè. (<i>Aristides, XIII.</i> p. 106; <i>Himerius, Or. II., 7.</i>) (b) They found for Athenè, by means of a female majority of one vote. (<i>Varr. ap. Augustin, de civ. dei, XVIII. 9.</i>)	
(3) The combatants made Zeus the judge.	{ He found for Athenè, on the ground of priority. (<i>Hyginus, Fab. 164.</i>)	
(4) Zeus was a judge (with the other Olympian gods?).	{ He was bribed by Athenè, by the promise of a special sacrifice. (<i>Hesych, s.v. Διός θέλεον.</i>)	
(5) The twelve Olympian gods were the judges. (<i>Ovid. Met. VI. 72.</i>)	{ (a) They found for Athenè on the untrue evidence of Cecrops, that the olive tree was the first produced of the two tokens. (<i>Apollodorus III. § 178.</i>) (b) They found for Athenè on the ground that the olive was of greater utility than the war horse. (<i>Servius on Virg. Georg. I. 12.</i>)	

Athenè and Poseidon produced their respective tokens on the Acropolis. (*Herodotus VIII. 55.* Proclus, *Hymn to Athene*, l. 23. Statius, *Theb. XII. 632.* Paus. I. 26, 6.)

Difficulties, however, arise in the interpretations of the individual figures. Only one, namely Cecrops, can be identified with any certainty, and his presence is required by the form of the myth. One figure (S) is regarded as masculine, seemingly against the evidence, and the figure of Erechtheus, upon whose presence the whole scheme depends, is assumed to have stood in a place where the existence of a lost figure is doubtful.

If we examine the pediment composition as a whole, it will be seen that it is necessary to distinguish between the central group and the figures in the angles.

The central group of the two combatants, with their charioteers and two other figures (H and N) are of a larger scale, and the personages are keenly engaged in the contest. The charioteers must be supposed to be in sympathy with their respective protagonists. The two figures H and N (perhaps Hermes and Iris) may be messengers of the gods, not specially partisans of either side. On the other hand, the figures that occupy the extremities of the pediment, are on a smaller scale, and they are evidently established in the field as spectators. They have not arrived in the trains of the two deities, and there are no convincing grounds for the assumption that their sympathies belong to the deity who stands nearest to them. Nor is there anything to suggest that they are acting as judges, or that Cecrops (B) has any pre-eminence as a judge. They are rather personages representative of the general body of mythic inhabitants, in whose presence takes place the creation of the tokens on which the Olympian gods must give judgment. [As to the moment represented, see p. 41.]

If it is assumed that the company of spectators must be regarded as continuous, behind the central incident, close parallels can be cited from fifth century art, such as the East side of the Parthenon frieze, and the frieze of the Theseum.

The destruction of the middle of the western pediment was the work of the Venetian General Morosini. Before evacuating Athens, he endeavoured to take down the horses of the central group, and the Poseidon. But the workmen had hardly begun to raise the great overhanging stones of the cornice, when the whole of the group fell to the ground. Morosini reported that by an extraordinary chance none of the workmen were hurt. He attributed the accident to the fact that the stones were fitted together without the use of mortar, and disconnected by

the shock of the explosion. After the accident he abandoned further attempts, in the absence of suitable gear, and on account of the imperfect state of the remaining sculptures. Those portions of the group which were not burnt into lime were gradually buried, and were not excavated and gathered up until the year 1835, when the capital of the Greek kingdom had been established at Athens. Casts of them are in the British Museum. Between the time of Morosini and the middle of the eighteenth century, when Dalton drew the western pediment, the work of destruction had been carried much further. In the right wing of the composition the figures N, O, Q, S, T, W, and in the left wing only four figures, A, B, C, and D (?), are shown in position on the pediment in Dalton's Plate (pl. iii.). In the intervening middle space two torsos are lying on the floor of the pediment. One of these is probably the Poseidon; the other may be the figure marked H. On the ground below the pediment lies the body of a draped figure, perhaps Athenè, and a fragment belonging to the Poseidon. (*Cf.* Stuart and Revett, iv., p. 20.)

Towards the close of the 18th century a resident, one Mahomet Ali Aga, a man of sixty, informed Fauvel that he remembered having seen many figures in the pediment. One having fallen, the others were broken up for building purposes, for fear of accident. One fell in the winter of 1790. (*Rev. Arch.*, 3rd Ser., xxv., p. 29.)

When Lord Elgin's agents came to Athens the figures B and C were still in the north angle, and in the south angle was the lower part of the reclining female figure W. These figures are still in position. The River-god A and the torsos H, L, M, are said to have been found after taking down a Turkish house built under and against the columns. A figure of Victory (probably 303 J; see p. 25) is also assigned to this site. There is evidence, however, that the River-god A was still in position in 1795, and it was therefore probably removed by Lord Elgin's agents from the pediment. This is indeed asserted in the first edition of Hamilton's *Memorandum*, though the figure is attributed, by error, to the east pediment. The excavations of 1835, already referred to above, led to the discovery of the crouching figure V and of other fragments.

The best views of the west pediment are (1) the drawing of Carrey in the Bibliothèque Nationale (fig. 11). See Omont, *Dessins des Sculptures du Parthénon*, pls. 2, 3, and *Antike Denkmaeler*, I., pls. 6, 6A (exhibited in Elgin Room); (2) sketch by R. Dalton, published 1751-2 (fig. 12). The sketch known as "Carrey's Anonymous" has no independent authority, being an indifferent copy of Carrey.

The following is a list of attempted restorations of the whole pediment (1, 2, 5, 6), or of the central group (3, 4, 7, 8):—

- (1) 1812. Quatremère de Quincy, *Restitution des deux Frontons du temple de Minerve*, 1825. (Read in 1812.)
- (2) 1830. C. R. Cockerell, in *Museum Marbles*, VI., pl. 22.
- (3) 1845. R. C. Lucas, *Remarks on the Parthenon*.
- (4) 1867. J. Overbeck, *Sitzungsber. der k. sächs. Ges. d. Wissenschafts*, 1868, p. 118.
- (5) 1870. A. Michaelis, *Parthenon*, Hilfstaf. fig. 2.
- (6) 1896. K. Schwerzek, *Erläuterungen zu der Reconstruction des Westgiebels des Parthenon*.
- (7) 1907. F. Studniezka, in Roscher's *Lexikon*, III., p. 2862.
- (8) 1907. C. Smith in *Journal of Hellenic Studies*, 1907, p. 248.

For a full collection of ancient passages relating to the myth, see Stephani, in St. Petersburg *Compte Rendu*, 1872, p. 64.

For Sauer's examination of the floor of the pediment, see *Athenische Mittheilungen*, XVI., pl. 3, and p. 59; *Antike Denkmaeler*, I., pls. 58A, 58C; Furtwaengler, *Masterpieces*, p. 454.

For tables of proposed interpretations of the figures, see Michaelis, *Der Parthenon*, pp. 180-1; Newton, *Guide to the Elgin Room*, I., Table B.

The sculptures removed by Lord Elgin are exhibited in combination with casts of the remains now at Athens. The description that follows begins from the left or northern angle of the pediment.

304 A. Ilissos or Kephissos (?). This figure, reclining in the angle of the pediment, is commonly thought to be a River-god, and is popularly known as the Ilissos; but it may equally well represent the Athenian Kephissos. The interpretation of this figure and of the figures which occupy analogous places in the pediment of the temple of Zeus at Olympia, as River-gods, has been disputed (Furtwaengler, *Masterpieces*, p. 457), on the ground that this type of local personification is not proved in fifth century art. This view, however, requires us to reject the testimony of Pausanias (v., 10, 7) for the figures at Olympia, and we have also the fact that recumbent River-god types became common somewhat later. Furtwaengler proposed

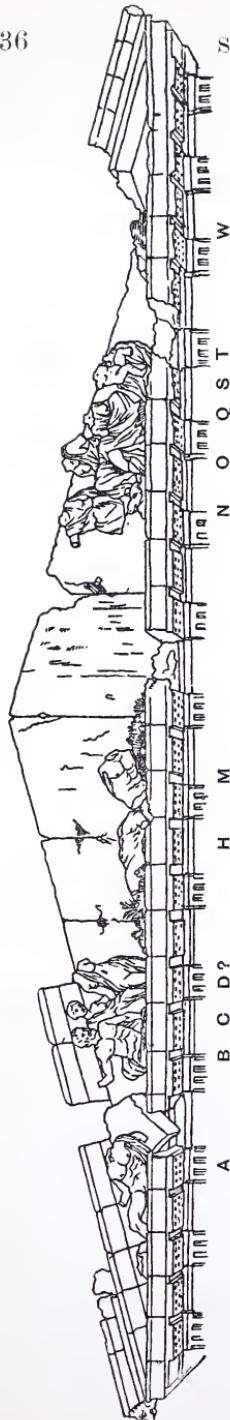


Fig. 12. Dalton's Drawing of the West Pediment of the Parthenon.

instead the Attic hero of agriculture, Buzyges, not elsewhere recognised in art.

The figure appears not to have suffered much since Carrey drew it. The body, half reclined, rests on the left arm, over which is the end of a mantle, which falls behind the back in undulating lines, and is drawn up to the right knee. As the head and most of the right arm are wanting, their action must be a matter of conjecture; the general pose of the figure seems to indicate that the attention of the figure is partially aroused, but that he has not yet quitted the attitude of rest. The right hand probably held an edge of drapery over the right knee. This figure has been long and deservedly celebrated for the perfection of its anatomy. In the front of the body, the flexibility of the abdominal muscles is finely contrasted with the strong framework of the ribs. The supple elastic character of the skin is here rendered with the same mastery as in the horse's head of the eastern pediment. At the back some of the surface has retained its original polish. In the lines of the drapery, the sculptor has succeeded in suggesting the idea of rippling water without having recourse to direct or conventional imitation. The ground on which the figure reclines is a rock. The left hand rested on the bed of the pediment. A drawing by Pars made in 1765 (photograph exhibited in Elgin

Room ; engraved Stuart, ii., chap. I., pl. 9), shows part of the right forearm and the four fingers of the left hand overlapping the edge of the pediment. In the original drawing, however, this appears to be conjectural, and the left hand was evidently placed too far back. A small attribute, probably of marble, was attached to the floor of the pediment in front of the figure.

Sculptures of Parthenon, pl. 7; *Mus. Marbles*, VI., pls. 13, 14; Mansell, 700; Brunn, *Denkmaeler*, No. 191; Michaelis, pl. 8, fig. 1; B. R. Haydon, *Erreur de Visconti relative à l'action de la statue de l'Ilissus*, 1819. On the River-god question, see J. Lange, *Darstellung des Menschen*, p. 195.

Between A and the next figure (B) a space is shown in the drawings sufficient for a crouching figure, though no vestige of such a figure is indicated by Carrey. Traces also remain on the floor of the pediment. This gap may have been filled by a crouching Water Nymph, associated with the River-god. Furtwaengler suggests the wife of Buzyges, a person not mentioned by the mythographers.

304 B, Cecrops and Pandrosos (?). (Cast.) This group still remains in the pediment at Athens, though much injured by exposure to the weather. It consists of a male figure, whose left thigh receives the main weight of his body, which leans a little to his left, resting on his left hand. With him is grouped a female figure, who has thrown herself in haste on both knees, with one arm round the neck of her companion. Her action expresses surprise at the event occurring in the centre of the pediment, towards which she has looked back. Her left arm, now entirely wanting, was broken off a little below the shoulder at the date of Carrey's drawing. The right arm of the male figure which was preserved below the elbow in the time of Pars and stretched out, is now reduced to a stump. It appears from the statements of travellers (cf. Michaelis, p. 194) that these figures lost their heads in the years 1802 and 1803. The careful drawing of the group made by Pars shows that the heads of both figures were turned towards the central group, the head of the female figure being, moreover, slightly inclined over the left shoulder. She is said to have worn a bronze diadem, indicated by a row of small holes. On the ground

between the pair is a convex mass, which is a part of the coil of a large serpent. In front of the left hand of the male figure the body of the serpent terminates in a joint with a rectangular sinking, into which a fragment from the Elgin Collection has been fitted. The remainder of the serpent may be seen at the back.

This group has received various names. Spon took it to represent Hadrian and Sabina, and this opinion, which was current till the time of Payne Knight, had considerable effect in delaying the recognition of the merit of the Parthenon sculptures. The association of the serpent with the male figure led Michaelis (p. 193) to recognise in him Asclepios, in which case the female figure would naturally be Hygieia, who is constantly associated with the father of the healing art. The relation, however, of the serpent to the kneeling male figure rather suggests the type of the earth-born Cecrops. If we adopt this attribution, then the female figure so intimately associated with the bearded figure in this group would be one of the daughters of Cecrops, perhaps Pandrosos.

Other interpreters, however, prefer to consider the figure as Aglauros, wife of Cecrops (cf. Miss Harrison, *Class. Rev.* 1895, p. 87). For the topographical interpretations of Boetticher (Marathon and Salamis) and of Brunn (Kithaeron and Parnes) there is no evidence.

Sculptures of Parthenon, pl. 8; Michaelis, pl. 8, fig. 2; Mansell, No. 699; Brunn, *Denkmaeler*, No. 192. For the drawing of Pars cf. p. 36. A copy of this group recently discovered at Eleusis is of doubtful antiquity (*Ephemeris*, 1890, pl. 12).

304 D, If B and C are Cecrops and one of his daughters, the two **E, F.** female figures (D, F), who in Carrey's drawing follow next, might be his other two daughters. The boy (E) between them would be, in that case, not the infant Iakchos between Demeter (D) and Korè (F), as several writers have supposed, but Erysichthon, son of Cecrops, who is said to have died young.

Of the three figures D, E, F, one fragment, now at Athens, has been identified, representing the left knee of a seated figure, with the right hand of a boy resting on it, and thus corresponding with Carrey's drawing of the seated figure on whose knee the boy Erysichthon rests his right hand. (No. 339, 8.) A fragment, now at Athens, with the drapery on the right side of a figure seated on a rock, has been conjecturally assigned by

Michaelis (pl. 8, fig. 5) to figure D or U. A part of the torso of a boy, perhaps E, is also extant.

In Dalton's drawing a draped female torso, broken off at the knees, is placed next to C, which Michaelis (p. 191) conjectures to be the remains of F. Dalton has represented this figure with the tunic slipped down from the right shoulder so as to show the right breast and side. But the drawing by Pars (see p. 36) shows next to C the side of a figure which accords more with D as drawn by Carrey. The part shown consists of a right arm, bent at a right angle and advanced, and a line of drapery falling down the right side below the armpit. There is no reason to doubt that the figure to which the arm belonged was in position on the pediment when Pars drew it, and, if so, Dalton's drawing must be wholly inaccurate in respect to this figure. The notes communicated by Fauvel (cf. above, p. 25) show by a dotted line that only the right side of the figure D (as drawn by Pars) was extant at the end of the eighteenth century.

304 G. Next in order in Carrey's drawing is the seated female figure (G), who acts as charioteer to Athenè, and who has been generally interpreted as Nikè. For the head, obtained from Venice, in the collection of Count de Laborde, which was formerly attributed to this figure, cf. No. 339, 1. A cast is exhibited in the Elgin Room.

304 H. Hermes (?). In the background, between the figure G and the horses, Carrey gives a male figure (H), who looks back at the charioteer, while he moves forward in the same direction as the horses. The figure drawn by Carrey has been generally recognised in the torso in the Museum which has lost the head and lower limbs since Carrey's time, and is probably the same torso which Dalton represents lying on the bed of the pediment. This figure has been called Erechtheus, Erichthonios, Ares, Cecrops, Theseus, Pan, or Hermes.

The drapery which hangs at the back of the torso is part of a chlamys, which must have been fastened in front just above the left collar-bone, where a hole is pierced to receive a metallic fastening. There is another hole between the collar-bones. The right arm was probably advanced nearly in a horizontal direction; the left arm may have had the elbow a little drawn

back; a portion of the chlamys evidently passed round this arm, and was probably twisted round it, a fashion of drapery characteristic of Hermes.

Sculptures of Parthenon, pl. 9, fig. 1; *Mus. Marbles*, VI., pl. 15; Michaelis, pl. 8, fig. 3; Mansell, No. 1495.

304 L. Athenè and Poseidon. — The Athenè of which L is the remnant is drawn by Carrey moving rapidly to the left; her right arm, broken off above the elbow, is advanced in the same direction. Her left arm is broken off below the shoulder; she wears a long tunic, over which is a lappet (*apoptygma*) reaching to the hips, and falling in a fold over the girdle. The aegis, folded like a narrow band, passes obliquely across the bosom, and has extended from the right shoulder round the left side and probably across the back. It is scalloped on its lower edge, and at the points holes are pierced for the attachment of serpents of metal. In the centre of the aegis is another hole, in which a circular object six inches in diameter, doubtless a Gorgon's mask, has been fixed. Carrey's drawing shows no head, but gives the base of the neck, which was broken off before the time of Lord Elgin. The greater part of the helmeted head, and the base of the neck have been separately recognised among the fragments on the Acropolis, and casts are now adjusted to the marble. There are holes indicating that the figure wore earrings, and perhaps metal curls. The head was identified in 1907.

Sculptures of Parthenon, pl. 10, fig. 1; *Mus. Marbles*, VI., pl. 16; Michaelis, pl. 8, fig. 13; Mansell, No. 1494.

304 M. The torso of Poseidon is made up of three parts. The fragment with the shoulders and upper part of the chest was removed by Lord Elgin; the fragment containing the remainder of the breast and the abdomen nearly to the navel was discovered in 1835, and the original is at Athens. Since this torso was engraved in the work of Michaelis, a small piece has been added to the lower part of the abdomen. It appears from Carrey's drawing that Poseidon was drawing back in a direction contrary to that of Athenè. The right upper arm is raised with the shoulder, and must have been extended slightly above the

horizontal direction. The head in Carrey's drawing is slightly inclined over the right shoulder. At the back the upper part of the shoulders is roughly cut away; part of the chiselling does not appear to be ancient, but may have been done after the figure had fallen from the pediment. Behind the left shoulder-blade are the remains of a protuberant surface, perhaps the place of attachment of a small piece of drapery. The upper part of this torso is remarkable for the grandeur of the lines.

Sculptures of Parthenon, pl. 10, fig. 2; *Mus. Marbles*, VI., pl. 17.

The two principal parts are combined, Michaelis, pl. 8, fig. 16; Mansell, No. 1494.

Though we know from Pausanias that the strife between Athénè and Poseidon for the soil of Attica, was the subject of the Western pediment, the exact action represented by the central group cannot be determined. Among the fragments found on the Acropolis were three which are certainly parts of an olive-tree. The scale of these fragments (see below, Nos. 339, 16–18), would be suitable for a tree placed in the centre of the pediment between the two deities. If these fragments belong to the Parthenon (of which there is no positive proof), it seems natural to suppose that Athénè is represented as having produced her olive, which stood in the centre of the pediment and was fixed in a rectangular socket, well adapted to support it (Sauer, *Athenische Mitteilungen*, xvi., pl. 3, p. 72). The salt spring produced by the trident of Poseidon may also have had a place in the composition, though no trace of it is to be found either among the fragments or in Carrey's drawing.

Many interpreters of the pediment have attempted to distinguish between the actions of the two figures, as that one is the attacker, and the other the defender, or that one strikes downwards, and the other draws back from a stroke. So far, however, as the evidence goes, there is a close response between the action of the two. The only difference of motive is due to the fact that the action of the legs is reversed, while both figures are right-handed. It is easy to ascertain by experiment that the pose of Poseidon is a more balancing one than that of Athénè.

The literary sources are divided as to the degree of hostility that attended the contest. While some ancient writers tell of

the anger of Poseidon, others lay stress on the fact that the gods refused to fight on such a matter. In deciding which version was represented on the pediment, the earlier interpreters conceived that the sculptor has represented the triumph of Athenè, and the astonishment and mortification of Poseidon. More recent writers have been inclined to suppose that there is less contrast between the motives of the two figures. Both gods are regarded as having produced the tokens, and as claiming a verdict. The action of the two figures, both striking downwards, after the producing of the tokens, has been explained (Studniczka, *s. v.* Poseidon in Roscher's *Lexikon*), as the action of driving a spear into the ground to claim possession of the soil—a current piece of symbolism in antiquity, which corresponded to the modern hoisting of a flag. It has been further suggested that a Victory may have occupied the centre of the olive-tree, and so have indicated the victory of Athenè. Compare the vase painting described below, and C. Smith, *Journ. of Hellenic Studies*, 1907, p. 248.

An elaborate theory has been based upon a vase-painting representing the contest (Stephani, *Compte Rendu*, 1872, pl. 1, p. 5; *Journ. of Hellenic Studies*, III., p. 245). In that design Poseidon and Athenè form an antagonistic group, which in composition presents some resemblance with the central group in the pediment. The olive-tree is placed between them, and Poseidon controls with his left hand a rearing horse. Stephani argued from the vase-painting that Pheidias made Poseidon produce the horse—a variant tradition, of which there are traces in late literature—that Poseidon was represented striking the ground with his trident and Athenè striking it with her lance to produce the tokens, which are shown, by anticipation, in the pediment itself. However, the fragments of horses that have been discovered in the excavations on the Acropolis (Sauer, *Athenische Mittheilungen*, XVI., pl. 3, p. 73) leave little doubt that the figure known as Amphitritè (O) acted as the charioteer of Poseidon, and drove a pair of horses which corresponded closely to the team of Athenè, and completed the symmetry of the composition. Inasmuch therefore as each deity has a similar pair of horses, it is impossible to regard those of Poseidon as his distinctive token in the combat.

If we assume that this second pair of horses was attached to the chariot of Poseidon, room may be found for a representation of the salt spring either between the left leg of the Sea-god and the forelegs of his chariot-horses, or beneath the horses.

For the subject of the dispute between Athenè and Poseidon, see Stephani, in St. Petersburg *Compte Rendu*, 1872, p. 5; Robert in *Hermes*, XVI., p. 60, and in *Athenische Mittheilungen*, VII., p. 48; Petersen in *Hermes*, XVII., p. 124; E. A. Gardner, in *Journ. of Hellen. Studies*, III., p. 244, and *Handbook*, p. 277; Furtwaengler, *Masterpieces*, p. 451; De Ridder, *Rev. Arch.* 3rd

ser., XXXII., p. 389 ; Wizeman, *Giebelgruppen des Parthenon*, 1895 ; Klein, *Gesch. d. Griech. Kunst*, II., p. 102 ; Studniczka, in Roscher, *Lexikon*, III., p. 2863 ; C. Smith in *Journ. of Hellen. Studies*, 1907, p. 248.

304 N. This figure has been entirely lost since the time of Dalton, unless we can identify it with the supposed Victory of the east pediment. As to the evidence, see p. 25. In that case, Victory would clearly be out of place in the train of Poseidon. It is therefore suggested that the figure may be Iris, communicating the will of Zeus. The short drapery hardly reaching the knee is appropriate to Iris. (Studniczka, *Jahrbuch des Arch. Inst.* 1904, p. 10.) Another suggestion is Eris, the personification of strife (C. Smith, *loc. cit.*).

304 O. Amphitritè (or possibly a Nereid) acting as charioteer to Poseidon. In Carrey's drawing this torso appears as a seated figure, the right foot on a higher level than the left, the left arm drawn back as if holding the reins; between the feet appears the head of a marine monster. The head, left hand, and apparently the right arm of Amphitritè are wanting. In Dalton's time the figure had lost the left forearm and left leg, and half a century later it was a mere torso. The body is clad in a long chiton without sleeves; an upper fold falls over the bosom as low as the waist, passing under a broad girdle such as would be suitable for charioteers. The places where metallic ornaments were attached on this figure are marked by five holes pierced in the marble. The surface of the thigh still gives indications that the chiton had been open at the side, *schistos*, as in Carrey's drawing. It should be noted that this figure was not seated, as Carrey probably conceived it, but must have been standing with the body thrown back and the arms extended in front like a charioteer (No. 46) in the north frieze.

Sculptures of Parthenon, pl. 11, fig. 1; *Mus. Marbles*, VI., pl. 18; Michaelis, pl. 8, figs. 18, 18a; Mansell, No. 1493. This figure was the "Wingless Victory" of Visconti, which he placed in the chariot of Athénè.

304 P, So-called Leucothea, with boy. Lower limbs of a seated **Q.** female figure, which in Carrey's drawing appears on the right of the Amphitritè, and which was then complete. In Dalton's drawing this figure is still in position, but headless, and the boy

is not shown. In its present state, nothing remains of this figure but the lap and legs to the ankles. On the right of the figure, the body of a youth (P) appears in Carrey's drawing. The beginning of the left thigh, with the lower part of the buttock, is still preserved attached to the principal fragment; of the right thigh, the outline as far as the knee. Three fingers of his right hand may still be traced on the right knee of the female figure (Q), where they rest on an end of drapery, probably his himation, which reappears, wound round his left thigh. The upper part of this boy has been recognised (by Schwerzek) in a torso that had formerly been taken for a fragment of a Lapith from a metope. The right arm was still preserved in the time of Carrey, but the head and left arm were in their present state.

On the supposition that the principal figure is a marine goddess, of the train of Poseidon, the names of Leucothea and Palaemon have been assigned to the woman and youth. According to Furtwaengler's scheme, in which we have on this side the daughters of Erechtheus, this figure is Oreithyia, represented by anticipation with the children that she bore to Boreas, when he carried her off from Athens. The deeply undercut folds of drapery, which appear to be agitated by a breeze, are thus explained.

Sculptures of Parthenon, pl. 11, fig. 2; *Mus. Marbles*, VI., pl. 19; Michaelis, pl. 8, fig. 19; *Journ. of Hellenic Studies*, XIII., pl. 5, p. 88; Mansell, No. 1493; Furtwaengler, *Masterpieces*, p. 460.

304 R. A figure of a child appears in Carrey's drawing on the left of the figure Q. It is doubtful whether it should be associated most nearly with Q or with the figure next to the right (S). On the former supposition, the figure called above Leucothea has been interpreted as Leto with Apollo and Artemis; as Leda with the Dioscuri; as Fostering Earth, $\Gamma\hat{\eta}$ Κουροτρόφος, with children; or as Oreithyia with the Boreads (see above). On the latter supposition R has generally been called Eros associated with Aphroditè (S).

304 S, Next in Carrey's drawing comes a draped female figure (T), seated, in whose lap is a naked figure (S), evidently supposed by Carrey and by Dalton to be female. The figure (T) has been interpreted as Thalassa, the Sea; the almost entire nudity

of the figure in her lap (S) makes it probable that Aphroditè is here represented; her position in the lap of Thalassa would be a way of expressing her seaworn origin. Furtwaengler, placing the daughters of Erechtheus on this side of the pediment, interprets T as Creusa with Ion on her knees. If, as seems preferable, the naked figure is Aphroditè, the boy (R) is probably Eros. The marble fragment (T), representing the right thigh of a draped female figure seated on a rock, is probably the only extant remnant of Thalassa. A mantle has been brought round the lower limbs of this figure, so that one edge of it falls on the rock on which she is seated. This disposition of the drapery is indicated in Carrey's drawing.

Michaelis, pl. 8, fig. 20; Furtwaengler, *Masterpieces*, p. 461.

304 U. Next in Carrey's drawing comes a female figure (U), seated and draped. This had fallen out of the pediment when Dalton drew it, and no fragments of it can now be identified. It had lost the head and arms in Carrey's time. The figure presents no distinctive characteristic by which she may be identified. Furtwaengler calls her a daughter of Erechtheus, who was sacrificed for the public good.

Between U and V the system of Prof. Furtwaengler requires the interpolation of a considerable male figure (Erechtheus). Carrey shows a small interval at this point, but the marks on the floor of the pediment appear to be unfavourable, and Schwerzek's reconstruction showed that there was not room even for the figure of a child.

Sauer, *Athenische Mittheilungen*, 1891, p. 67; Furtwaengler, *Masterpieces*, p. 462; Schwerzek, *Erläuterungen*, p. 31.

304 V, Ilissos or Kephissos and Callirrhœ (?). (Casts.) The draped **W.** female figure (W) reclining in the extreme angle of the pediment appears in Carrey's drawing (fig. 13) leaning on her right elbow, and with her head turned towards the male figure (V) who kneels on both knees, inclining his body towards his companion, and leaning on his left arm. The manner in which these figures are here associated suggests an intimate relation between the two. The female figure has the character of a local Nymph,

and it is therefore suggested that the celebrated Athenian fountain Callirrhœ may be personified by this figure, and in that case the male figure next to her (V), though not in the reclining attitude usually characteristic of River-gods, may be the Ilissos, out of whose bed the fountain Callirrhœ rises. Furtwaengler calls V and W Butes and his wife. The former was associated with Erechtheus, and was worshipped in the Erechtheion. The latter was called Chthonia, and is sometimes identified with the sacrificed daughter of Erechtheus (Furtwaengler's U).

The lower half of the Callirrhœ is to this day in position on the pediment. The torso of the male figure was found in two pieces beneath the west end of the pediment in 1835. The head, arms, and left leg have disappeared since Carrey's time. The right leg is doubled up under the figure ; the left knee must



Fig. 13.

Figure W, according to Carrey.



Fig. 14.

Figure W, according to Gell.

have been somewhat higher. The result of Sauer's examination of the pediment (*Athenische Mittheilungen*, 1891, p. 81) is that the figure leant with open hand on the ground.

The female figure (W) is reclining on her right side; the right knee has been more bent than the left. The upper part of the body was slightly raised, and rested on the right elbow. All that remains of the figure are the right side from below the arm to a little below the right hip, and parts of both legs wanting the knees. According to Carrey, the left arm of this figure was raised so that the hand projected beyond the cornice. The annexed illustrations show the state of the figure (1) in Carrey's time (fig. 13), (2) in 1805, from a sketch by Sir William Gell, inscribed "Figure on R. of Parthenon Pediment, 1805" (fig. 14). Owing to difficulty of access Gell has misunderstood the legs, but his sketch is evidence as to the condition of the

upper part of the torso. Between the figures V and W a hole is pierced in the bed of the pediment, in which some bronze object was inserted.

Figure V, *Sculptures of Parthenon*, pl. 9, fig. 2; Michaelis, pl. 8, fig. 21; Mansell, No. 1496; Figure W, *Sculptures of Parthenon*, pl. 12; Michaelis, pl. 8, fig. 22; Mansell, No. 1497; *Gell Drawings*, Book VIII., No. 34 (Brit. Mus. Dept. of Prints and Drawings).

METOPES OF THE PARTHENON.

The Metopes of the Parthenon are sculptured blocks which were inserted in the spaces, *metōpae*, left between the ends of the beams of the roof. These ends were represented by slabs, called *triglyphs*, from the three parallel vertical bands cut in them. Reference to figs. 1-4, or to the model of the Parthenon, will show the relative positions of the metopes and triglyphs.

The Parthenon had originally ninety-two metopes, thirty-two of which were on each of the long sides, and fourteen at each end. The metopes at the two ends remain on the temple, greatly mutilated by time and weather. One only from the West end is here represented by a cast (No. 323). On the North side eleven metopes, for the most part in position, retain traces of sculpture, and a few fragments must also be assigned to this side. (Cf. No. 322.)

On the South side, one metope (No. 304*) is still on the Parthenon, one (No. 314) is at Athens, one is in the Louvre, and the British Museum possesses fifteen original metopes.

Fourteen of these were obtained at Athens by the agents of Lord Elgin. See *Report*, p. 96; and *Appendix*, p. xxix. His contemporary, Choiseul-Gouffier, while ambassador at Constantinople obtained two more, of which one (No. 313) is now in the Louvre, and one (No. 309) is in the British Museum. One of Choiseul-Gouffier's metopes (No. 313) was sent to France in Feb. 1788, and was purchased by the Louvre in 1818. The other was blown down by a storm, which broke it into three pieces. It was obtained by Fauvel in Dec. 1789, but was not shipped from Athens till 1802. It was then captured by a British cruiser. It was finally bought out of the custom-house by Lord Elgin, who offered to return it to Choiseul-Gouffier in 1815. The latter took no steps to recover it, and it passed with the Elgin Collection to the British Museum, "deposited in this collection until M. de Choiseul shall cause it to be removed." The metope in question is No. 309. This is the only metope of the fifteen in the Museum not drawn by Lord Elgin's artists; it was formerly "No. 15" (cf. Visconti, *Memoir*, Engl. ed., p. 101), and it is in three

pieces. *Report*, p. 45; *Rev. Arch.*, 3rd ser. XXV., p. 29, XXVI., p. 238. Choiseul-Gouffier died in 1817, and in 1818 the metope, which had not been included in the *Synopsis* of 1817, was incorporated in the Elgin series. Eighteen are thus accounted for. The fourteen remaining metopes of the South side are only represented by the drawings of Carrey, and by such fragments as can be assigned to their respective places by the help of the drawings.

The subjects of the extant metopes of the South sides were taken from the story of the contest between the Centaurs and Lapiths. According to the legend, the Centaurs attended as guests at the wedding feast of Peirithoös, King of the Lapiths, and of Hippodameia. Frenzied with wine, one of the Centaurs seized the bride. In the general conflict that followed, the Lapiths were the victors.

The sculpture of the metopes is in the highest relief attainable in marble, large portions of some of the figures being carved in the round, so as to stand out quite free of the background. There is a remarkable inequality of style in the sculpture. Thus, for example, Nos. 315, 319, 320, show traces of archaic composition and treatment, with grotesque exaggeration of the Centaur's features. Nos. 310, 312, are more free in style, but still exaggerate the grotesque. Nos. 305, 307, 308, 316, 317 are free in action and developed in style, the grotesque element is reduced, and pathos is expressed. Nos. 304, 318 are peculiar in the fact that the Centaurs have pointed Satyrs' ears. A small group, 309, 313, 314, 321 appear to be of the free period, but weak and conventional both in composition and expression.

304*. This metope is a cast from the original, which is still in position at the south-west angle of the Parthenon. The Centaur holds the Lapith's neck under his left arm, and is about to thrust with a branch held out in his right hand. The Lapith has a weak position, standing on the right leg only, and thrusting with the left knee, while he attempts feebly to loosen the Centaur's grasp with his left hand. The Centaur's tail was a separate piece fixed with a square dowel.

Sculptures of Parthenon, pl. 16, fig. 1; Michaelis, pl. 3, i. (from an older mould). A piece of left hough which is present in the older mould, had been broken away when the mould was made from which the cast is derived. The fragment is in the Antiquarium at Munich, and a cast from it has been inserted. A fragment with left hind hoof and part of ground, which has

also been replaced on the cast, is in the Museum at Athens. It appears to be indicated in the drawing of Pars, but was lost before the older mould was made. For Pars, see *Dilettanti Expedition*, I., No. 58 (Brit. Mus., Dept. of G. and R. Antiqs.).

305. The Lapith kneels on the back of the Centaur, clasping his head with his left arm, and pressing the fingers of his left hand against his windpipe. The Centaur has been thrown on his right knee; his head is forced back, his mouth wide open as if uttering a cry of agony. His left hand, of which the fingers remain, vainly endeavours to dislodge the grasp on his throat; the right hand grasps the right shoulder of the Lapith. For the state of the metope in Carrey's time, see fig. 15.

Sculptures of Parthenon, pl. 16, fig. 2; *Mus. Marbles*, VII., pl. 1; Michaelis, pl. 3, ii.; Brunn, *Denkmaeler*, No. 183; Mansell, No. 619.

306. The Lapith attacks the Centaur from behind, resting his right knee on his crupper, and extending forward his right arm

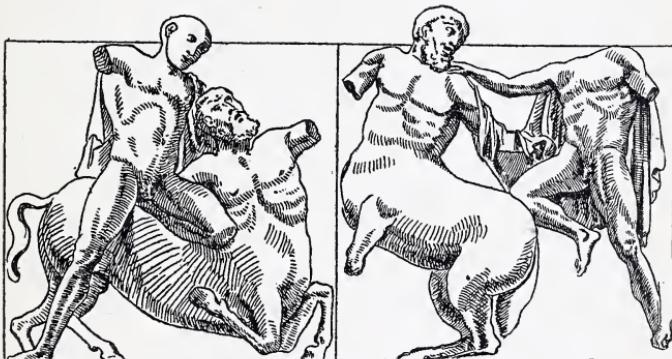


Fig. 15. Metopes 305, 306 (from Carrey).

to seize the neck of his foe, while the left arm is drawn back to strike. The Centaur, standing to the left, turns his human body half round to meet his adversary. A skin is wound about his left arm and held in his clenched fist by way of shield. The Lapith wears high boots. A hole near the pit between the collar-bones and another on the lowest left rib show where a sword-belt has been attached. Two similar holes are to be seen on the body of the Centaur. These may have served for

the attachment of a bronze weapon held in the right hand. The Centaur's tail is unfinished. The head of the Centaur still existed when Carrey drew this metope (fig. 15), but had disappeared before the time of Stuart.

Sculptures of Parthenon, pl. 17, fig. 1; *Mus. Marbles*, VII., pl. 2; Michaelis, pl. 3, iii.; Brunn, *Denkmäler*, No. 183; Mansell, No. 620.

307. The Centaur is victorious; with both hands raised above his head, he is about to hurl on his prostrate foe a large pitcher. His equine body is rearing against the Lapith, who vainly endeavours to defend himself with his uplifted buckler, while the Centaur treads him down with his forefeet. The outline of the right forehoof is seen on the Lapith's left shoulder. The right forearm of the Lapith, now wanting, has rested on the ground. Traces remain of the point of contact of the right foot with the ground of the relief, below the left hind leg of the Centaur, and show that this leg was extended nearly at full length, as it is drawn by Carrey. The heads of both these figures and the right arm of the Centaur are cast from the originals in the museum at Copenhagen, which were sent from Athens in 1688 by a Captain Hartinand, who probably served under Count Königsmark in Morosini's army. Round the head of the Lapith is a sinking, into which a metallic band or wreath has been fitted. On the ground under the body of the Lapith are some folds of his chlamys, which also hangs over the left arm and left thigh. He wears boots. The upper part of the pitcher was a separate piece, attached by a dowel. When Carrey drew the metope it was nearly perfect. On the upper margin of the marble still remains the bead-and-reel moulding which once ornamented all the metopes, but of which there are few traces elsewhere.

Sculptures of Parthenon, pl. 17, fig. 2; *Mus. Marbles*, VII., pl. 7; Michaelis, pl. 3, iv.; Mansell, No. 621; Brunn, *Denkmäler*, No. 185. For the two heads, see *Mus. Marbles*, VII., pl. 17.

308. When Carrey saw this metope, the figure of the Lapith, now wanting, was still extant, and we must therefore supply the motive of the group by reference to his drawing (fig. 16). The Centaur, which is rearing up against his antagonist, and

extending his left arm towards him, probably to seize the hair of his head, is shown in the drawing as grasping the Lapith's right thigh between his forelegs. The Lapith with extended right arm is trying to keep the Centaur at arm's length, while he struggles to escape; his left arm must have been raised. The right arm of the Centaur must have been drawn back to strike. The head of the Centaur is cast from the original at Würzburg, and was added in 1897. The thumb and fingers of the Lapith are seen in the Centaur's beard, and a part of his

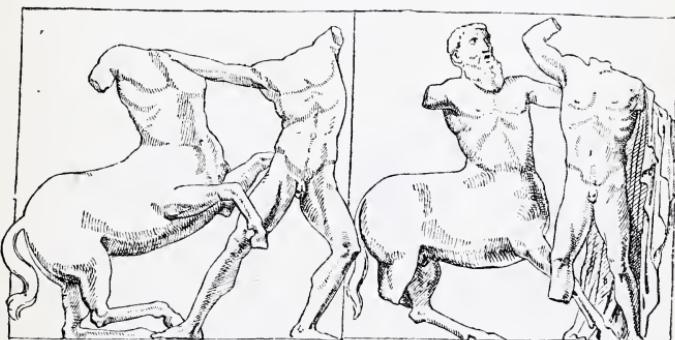


Fig. 16. Metopes 308, 309 (from Carrey).

wrist is attached to the Centaur near his throat. A skin, fastened round the Centaur's neck, flies behind his back, falling over his left upper arm.

Sculptures of Parthenon, pl. 18, fig. 1; *Mus. Marbles*, VII., pl. 5; Michaelis, pl. 3, v.; Mansell, No. 622. For the head see Treu, *Jahrbuch des Arch. Inst.*, 1897, p. 101.

309. In this metope, as drawn by Carrey (fig. 16), the right arm of the Lapith is raised with the forearm bent; the right hand, which probably held a sword, was already broken off in Carrey's time. The Centaur, while pressing his left hand on the left shoulder of the Lapith, draws back a little from the blow with which he is menaced. The action of both figures is rather tame and undecided. The Centaur's body is conspicuously weak.

The metope has been broken into three pieces, and was once the property of Choiseul-Gouffier (see above).

Sculptures of Parthenon, pl. 18, fig. 2; *Mus. Marbles*, VII., pl. 15; Michaelis, pl. 3, vi.; Mansell, No. 623.

310. (Plate VI.) The Lapith presses forward, with left hand advanced and grappling with the left hand of the Centaur; the right arm of the Lapith is drawn back, as if to strike; his right hand, now wanting, probably held a sword: a mantle fastened on the right shoulder falls over the left arm like a shield, and flies back behind. The Centaur, rearing up against his antagonist, tries to pull away the left hand of the Lapith. The head of the Centaur is a cast from the original at Athens, and that of the Lapith from the original in the Louvre. From the shoulders of the Centaur hangs a small chlamys; the folds fly behind, and show the violence and swiftness of the action. Carrey's drawing

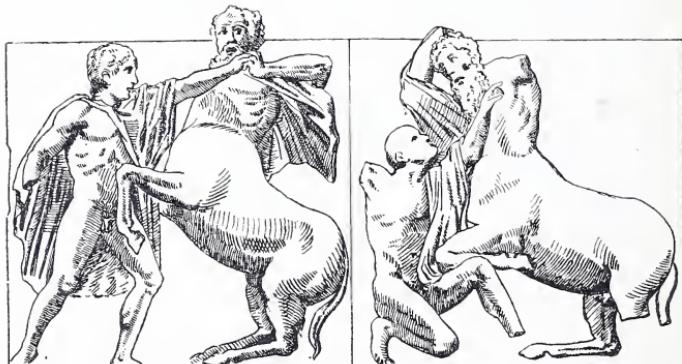


Fig. 17. Metopes 310, 311 (from Carrey).

(fig. 17) gives the action of the clasped hands, and missing parts of the legs of this group. This is, perhaps, the finest of all the metopes in the Museum. The action is most spirited, and the modelling very thorough and masterly. The tail, however, is unfinished.

Sculptures of Parthenon, pl. 19, fig. 1; *Mus. Marbles*, VII., pl. 3; Michaelis, pl. 3, vii.; Brunn, *Denkmäler*, No. 184; Mansell, No. 624; Waldstein, in *Journ. of Hellen. Studies*, III., pl. 23, p. 228; *Essays*, pls. 1, 2, p. 97.

311. The Lapith is fallen on his right heel. The Centaur presses down his antagonist. From Carrey's drawing (fig. 17), taken when this metope was nearly complete, we learn what the action was. He represents the Centaur bending over the kneeling Lapith, and raising his right hand to strike a deadly

blow at his antagonist, who looks up with his head thrown back, and stretches out his left arm across the breast of the Centaur. His right arm must have been raised. The right hind foot of the Centaur rests on a rock. The hoof is not expressed, and the tail is unfinished.

Sculptures of Parthenon, pl. 19, fig. 2; *Mus. Marbles*, VII., pl. 6; Michaelis, pl. 3, viii.; Mansell, No. 625.

312. The Centaur has again the advantage. The Lapith is thrown down over a large wine jar; the Centaur has grasped his left



Fig. 18. Metopes 312, 313 (from Carrey).

leg with his left hand, rolling him back on the jar. The Lapith seizes his antagonist by the hair with his left hand, while his right arm, now broken off, has been vainly extended behind him, seeking some support. The right thigh of this figure, the head and part of the right arm of the Centaur, are casts from three fragments at Athens. The Centaur's arm and Lapith's thigh were already lost in the time of Carrey, who, however (fig. 18) gives other portions, now missing. The wine vessel in this metope, and the pitcher in No. 307, indicate the wedding feast of Peirithoös as the scene of the contest, and wine as the occasion of the fray.

Sculptures of Parthenon, pl. 20, fig. 1; *Mus. Marbles*, VII., pl. 4; Michaelis, pl. 3, ix.; Brunn, *Denkmäler*, No. 182; Mansell, No. 626.

313. This metope is a cast from one obtained by Choiseul-Gouffier when French ambassador at the Porte, in the year 1788, and now in the Louvre. The group represents a Centaur carrying off a Lapith wife or maiden. The Centaur is rearing up; he grasps the woman between his forelegs. His left hand presses against her left side, and it appears from Carrey's drawing (fig. 18) of this metope that his right hand grasped her right wrist. With her left hand she is vainly endeavouring to loosen his grasp round her waist. She wears a split chiton with lappet fastened on the right shoulder with a brooch. In the struggle the chiton has fallen from the left shoulder. On her right foot is a sandal with a thick sole. Her left foot is broken off above the ankle. Carrey's drawing gives the left

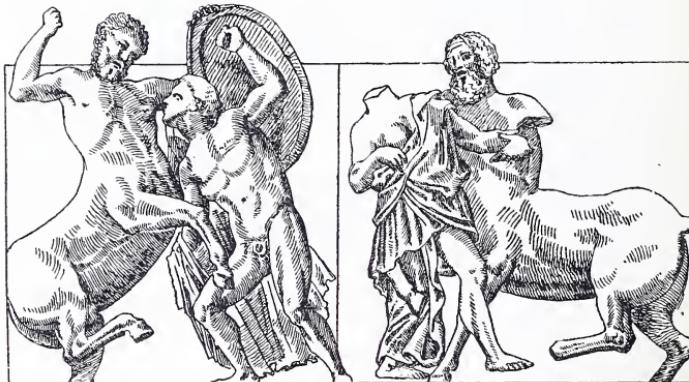


Fig. 19. Metopes XI. (Michaelis) and 314 (from Carrey).

foot resting on a rock, also other parts of the group which are now wanting.

Sculptures of Parthenon, pl. 20, fig. 2; *Mus. Marbles*, VII., pl. 16; Michaelis, pl. 3, x.; Brunn, *Denkmäler*, No. 193; Mansell, No. 627. For the letter of Consul Gaspari, who shipped the metope in 1788, see *Rev. Arch.*, 3rd ser., XXIV., p. 78; XXVI., p. 238.

The next metope in order on the Parthenon is now only preserved in Carrey's drawing (fig. 19), which represents a Lapith armed with a shield, who seems to be stabbing the Centaur in the belly. The Centaur grasps the edge of the shield with his left hand. A fragment of this shield with the

left arm of the Lapith inside and the fingers of the Centaur on the rim exists at Athens; cf. No. 343, 1. Other fragments include the right shoulder of the Centaur (343, 2), the right arm of the Lapith, and the hind quarters of the Centaur.

Michaelis, pl. 3, xi.; Malmberg, *Ephemeris Archaiologikè*, 1894, pls. 10, 11.

314. This metope is cast from the original in the Acropolis Museum at Athens. It represents a Centaur seizing a Lapith woman. Carrey's drawing (fig. 19) gives several parts which are now wanting. The Centaur grasps the woman's left arm with his left hand; his right arm we must suppose to be passing round the back of her waist, the wrist being preserved. While the left foreleg of the Centaur is firmly planted on the ground, his right foreleg clasps the left leg of the woman pressing at the back of her knee, as in wrestling, to throw her off her balance. Her dress, a chiton with lappet, is disordered in the struggle. Two fingers remain of her right hand, and the action, as drawn by Carrey, is that of attempting to readjust the upper part of the chiton. Her right foot is cast from a fragment, of which the original, No. 342, 1, exhibited in a Wall Case, probably belonged to the Elgin Collection.

Sculptures of Parthenon, pl. 21, fig. 1; Michaelis, pl. 3, xii.; Mansell, No. 627a.

Next follow in Carrey's drawings thirteen metopes (Michaelis, xiii.-xxv.) of which we have only a few fragments. Of these the first eight (xiii.-xx.) represent subjects of which the import is uncertain, and in which draped female figures predominate. Nos. xxii.-xxv. represent combats between Centaurs and Lapiths or Lapith women. No. xxi., which represents two women standing by an archaic statue, was formerly regarded as belonging to the Centaur series, and as representing two women seeking sanctuary. There is, however, a clear correspondence between the metopes xii. and xxii., which may be supposed to terminate the Centaur series. The nine intervening metopes have been ingeniously interpreted as relating to the story of Erichthonios, the mythical founder of the Panathenaic procession (cf. p. 64). See Pernice, *Jahrbuch des Arch. Inst.*, 1895, p. 93.

Fragment have been recognised with more or less certainty as belonging to some of the thirteen metopes which have been destroyed since the time of Carrey. They are more fully described below.

- Metope XIII. (?) Breast. See No. 342, 5. Lower part of figure on left.
See No. 343, 3. Cf. also 342, 7.
- „ XIV. Torso with some drapery. See No. 343, 4.
- „ XV. (?) Arm. See No. 342, 6; Belly of horse. See No. 343, 5.

- Metope XVI. Male head and torso. See No. 342, 3. Male torso. See No. 343, 6.
- „ XVII. Male torso. See No. 343, 7. Draped arm. See No. 343, 8. Fragment of lyre (?). See No. 343, 9.
- „ XIX. Arm and drapery. See No. 342, 7. Torso of fig. on r. See Sauer, *Festschr. f. Overbeck*, p. 73.
- „ XX. Hand with cloth. See No. 343, 10. Booted foot and ends of drapery. See No. 343, 11.
- „ XXI. For upper part of figure on right, see Malmberg, in *Ephemeris*, 1894, pls. 10, 11.
- „ XXII. Lower part of drapery. See No. 343, 12. Waist of Centaur. See No. 343, 13.
- „ XXIII. For proposed Lapith head, see Malmberg, *Ephemeris*, 1894, pls. 10, 11.
- „ XXIV. Torso of Lapith. See No. 343, 14.
- „ XXV. Hoof treading on human toes. See No. 343, 15.

315. This metope, the 26th in the original series, is from the eastern half of the south side of the temple. The Centaur, rearing, has raised his arms above his head, in order to strike his antagonist with some weapon, perhaps a branch of a tree. His antagonist thrusts the toes of his left foot against the equine chest of the Centaur between his forelegs, and, pressing his left hand against his adversary's right elbow, is trying to force him back on his haunches. His right arm, now wanting, has been drawn back to deal a blow; its position is marked by a projection on the ground of the relief. The action of the Lapith, whose left foot seems to want support, and who is obviously unable to exert much force in his present position, appears weak. On the left upper arm are two holes for the attachment of some object, perhaps an end of drapery hanging free in front of the arm, the upper part of his garment having been chiselled away, between arm and thigh. Another hole near the left haunch of the Centaur shows where the end of a skin, hanging down from the back, may have been attached. The right hind leg appears to have been broken and repaired.

Sculptures of Parthenon, pl. 21, fig. 2; *Mus. Marbles*, VII., pl. 8; Michaelis, pl. 3, xxvi.; Mansell, No. 628; Brunn, *Denkmäler*, No. 181. The metopes from here to the end (315-321) are also drawn with fair accuracy by Dalton.

316. In this metope, the 27th in the original series, the Centaur, wounded in the back, attempts to fly, but is checked by the Lapith, whose left hand grasps him round the left side of the

head. The right hand of the Lapith is drawn back to deal a blow, perhaps with a lance. The Centaur, rearing up in agony, presses his right hand against the wound in his back; his left arm was raised and bent back at the elbow. The wrist remains at the back of the head. In Carrey's drawing (fig. 20) a small piece of the upper arm is given. By a singular oversight the tail is merged in the folds of the Lapith's drapery. The left

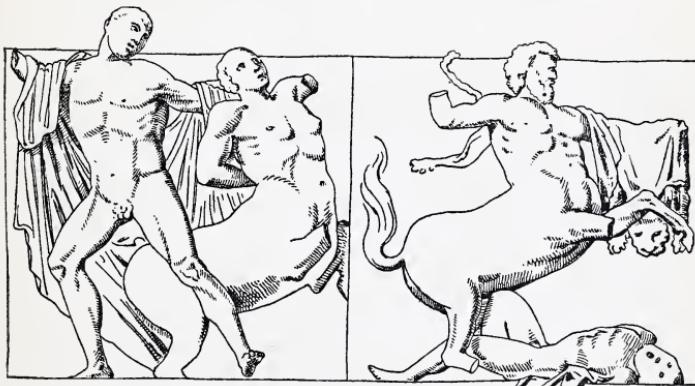


Fig. 20. Metopes 316, 317 (from Carrey).

foot of the Lapith presses firmly against a rock. Carrey's drawing gives both the head and right leg, and part of the right forearm of the Lapith. A cast of the head was identified and attached, in 1907. This is one of the finest of the extant metopes, in its dramatic force.

Sculptures of Parthenon, pl. 22, fig. 1; *Mus. Marbles*, VII., pl. 9; Michaelis, pl. 3, xxvii.; Brunn, *Denkmaeler*, No. 184; Mansell, No. 629.

317. (Plate VI.) In this metope, the 28th in the original series, the Centaur is victorious; the Lapith lies dead under his feet. Brandishing the lion's skin on his extended left arm with a triumphant gesture, and lashing his tail, the Centaur rushes forward to meet a new foe, with the ends of the lion's skin flying behind him. His right arm, now wanting, wielded some object. The piece of marble attached to the background suggests that it may have been a large bowl (*kylix*). The Lapith lies on his cloak, his head thrown back, his right leg

bent up, his right hand lying over his right flank, his whole form relaxed by death. Carrey's drawing (fig. 20) gives the head, left foreleg, and greater part of the right arm of the Centaur. For dramatic power in the conception and truth in the modelling of the forms, this metope is unrivalled.

Sculptures of Parthenon, pl. 22, fig. 2; *Mus. Marbles*, VII., pl. 10; Michaelis, pl. 3, xxviii.; Brunn, *Denkmaeler*, No. 185; Mansell, No. 630.

318. In this metope, the 29th of the original series, the Centaur is carrying off a Lapith woman. Clasping her firmly round the waist with his left hand, he has raised her from the ground. We see from Carrey's drawing that his right hand, now wanting, grasped her right arm at the elbow, behind his head; with her left hand she vainly endeavours to loosen his hold round her waist. Her chiton has slipped from its attachment on the left shoulder, leaving her left breast exposed. Over her left arm is the end of a mantle, which, passing round her back, and twisted over her right arm, floats unconfined behind the Centaur. His head has the pointed ears which only occur here and on No. 304*. Carrey's drawing gives the head of the female figure, and the right arm, hind leg, and tail of the Centaur. The drapery of the Ionic chiton is finely wrought, its minute folds being markedly different from the leathery texture of the mantle and most of the draperies of the metopes.

Sculptures of Parthenon, pl. 23, fig. 1; *Mus. Marbles*, VII., pl. 11; Michaelis, pl. 4, xxix.; Mansell, No. 631; Brunn, *Denkmaeler*, No. 193.

319. This metope, the 30th in the series, much resembles No. 311, both in composition and in style. The Lapith has fallen on his left heel; his left arm rests on a stone, which he grasps in his left hand. His right hand, which may once have held a sword, presses feebly against the left side of the Centaur, who with his left hand seizes the hair of his antagonist, and treads him down with his forelegs, drawing back his right arm to deal a blow. The face of the Lapith expresses bodily pain, as if he had just been half stunned by a blow on the head. His bent knee does not yet touch the ground, but the action of the Centaur deprives him of all chance of recovering his erect

position. A lion's skin floats in the air at the back of the Centaur. The treatment of both the heads is a little austere, but the bodies are well modelled, and the composition is finely conceived. The tail of the Centaur is left unfinished. There are on this metope some remains of the bead-and-reel moulding on the upper margin.

Sculptures of Parthenon, pl. 23, fig. 2; *Mus. Marbles*, VII., pl. 12; Michaelis, pl. 4, xxx.; Mansell, No. 632.

320. In this metope, the 31st of the original series, the Centaur has the advantage. The Lapith has, with his right hand, seized him by the hair ; his left arm is drawn back, and has been slightly bent at the elbow. The Centaur, rearing up, grasps his antagonist by the throat, twisting his forelegs round the Lapith's right leg, so as to paralyse its action. The position of the Centaur is obviously much the stronger, and the bent left knee of the Lapith indicates that he is tottering. We do not know what weapon he held in his hand. The Lapith wears boots. The projecting right forearm of the Centaur was a separate piece, joined to a worked surface by a large dowel. In the faces there is the same austere character as in No. 319.

Sculptures of Parthenon, pl. 24, fig. 1; *Mus. Marbles*, VII., pl. 13; Michaelis, pl. 4, xxxi.; Mansell, No. 633; Brunn, *Denkmäler*, No. 182.

321. In this metope, the 32nd of the original series, the Centaur has seized the Lapith by the back of his head with his left hand, of which a fragment is still visible. His right arm has been drawn back to strike. The left foreleg passes round the loins of the Lapith, while the other foreleg has been locked round his right thigh. The Lapith, firmly planted on the ground with his right leg advanced, has drawn back his left arm to prepare a blow. The right arm appears to have been bent back also. A drawing by Lord Elgin's draughtsman, Feodor (fig. 21), shows that the left arm and left leg of the Lapith, now wanting, were then perfect. Their positions are now only indicated by projections on the ground of the relief. Carrey, Pars, and Feodor indicate that he wore a helmet. In

Carrey's drawing, all the right arm of the Centaur is given; but his legs were mutilated.

Sculptures of Parthenon, pl. 24, fig. 2; *Mus. Marbles*, VII., pl. 14; Michaelis, pl. 4, xxxii.; Mansell, No. 634; Brunn, *Denkmäler*, No. 181. For Feodor's drawing, see Elgin Drawings (Dept. of Greek and Roman Antiqs.), vol. 4, No. 32.

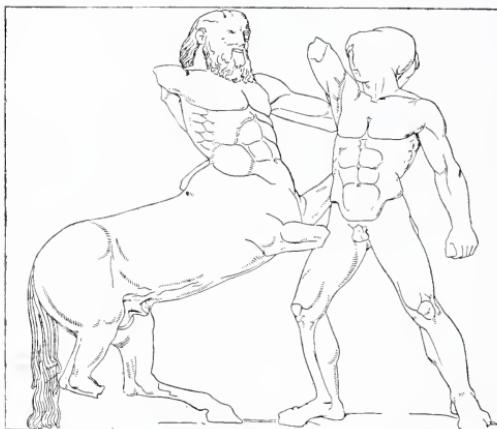


Fig. 21. Metope 321 (from Feodor).

Of the thirty-two metopes which originally adorned the north side of the Parthenon, only twelve (i.-iii. and xxiv.-xxxii.; cf. Michaelis, pl. 4) remain in their original position, and three of these (ii., xxvi., xxx.) are so defaced that no trace of sculpture remains. In the explosion of 1687, twenty metopes (iv.-xxiii.) were destroyed, all but a few fragments. Michaelis recognised that xxiv., xxv., represent a scene from the taking of Troy.

Robert (*Iliupersis des Polygnot*, p. 60) assigned this subject to the group of metopes xxi.-xxxii. For the idea, probably erroneous, that Centaur groups also occurred on the north side, cf. Pernice, *Jahrb. des Arch. Inst.*, 1895, p. 95.

322. The only metope from the north side of which a cast is exhibited in the British Museum is the last of the series, at the north west angle of the temple. It represents a draped female figure (seemingly a goddess, perhaps Athénè) seated on a rock, towards whom advances from the left another draped female

figure, extending forward as if by way of salutation her left hand muffled in drapery. Both figures wear long chitons, one Doric and one Ionic, over which fall lappets, and mantles. The figure advancing wears sandals. The folds of the drapery are very rich and abundant. There is a careful drawing of this metope by Feodor in the British Museum, taken when it was in a considerably better state (fig. 22).

Sculptures of Parthenon, pl. 25, fig. 1; Michaelis, pl. 4, xxxii.; Mansell, No. 634a. For the drawing of Feodor (?) see Elgin Drawings (Dept. of Greek and Roman Antiqs.), vol. 3, No. 6.



Fig. 22. Metope 322 (from Feodor).

On the western front of the Parthenon all the fourteen metopes, except vi. and vii., remain in position on the temple, but their surface has been so much injured that their subjects cannot be made out. The best-preserved of these metopes appear to represent a battle of Greeks against Amazons. (See *Amer. Journ. of Archaeology*, 2nd ser., iii., p. 409.)

323. This is a cast from the first of the metopes of the west side and represents a figure mounted on a horse, moving to the right, with the right hand drawn back as if aiming a spear, and having a cloak flying behind. If the metopes on this front

represented an Amazonomachia, this figure may be an Amazon. The surface is much damaged, and the sex cannot be determined with certainty. A drawing by Pars in the British Museum makes this a male figure, and the somewhat spare outlines of the limbs seem to confirm this view. On the other hand, the remains of the waist and right breast are better suited to the figure of an Amazon.

Michaelis, pl. 5, West side, i.; Mansell, No. 634b.

The corresponding metopes on the east side of the Parthenon remain on the building, but have all suffered great injury. They appear to have represented scenes from the war of the gods and giants.

Sculptures of Parthenon, pl. 25, fig. 2; Michaelis, pl. 5, East side, i.-xiv., p. 142; Robert, *Arch. Zeit.*, 1884, p. 47. Elgin Drawings (Dept. of Greek and Roman Antiqs.), vol. 3, No. 4.

THE FRIEZE OF THE PARTHENON.

The Frieze of the Parthenon is a continuous band of sculpture in low relief, which encircled and crowned the central chamber or cella of the temple, together with the smaller porticoes that immediately adjoined each end of it.

The frieze is nearly 3 ft. 4 in. high. The projection of the relief is somewhat greater at the top than at the bottom. At the top the height of the relief may be as much as $2\frac{1}{4}$ in., with an average height of about $1\frac{1}{2}$ in. At the bottom it varies between low relief and about $1\frac{1}{4}$ in. The whole surface of the relief is thus slightly tilted over towards the spectator, in order to compensate as far as possible for the disadvantageous conditions under which the frieze had to be viewed. The length of each end of the Parthenon frieze was 69 ft. 6 in.; the length of each long side was 192 ft. $6\frac{1}{2}$ in.* The length of the entire frieze was therefore 524 ft. 1 in.

* This amount, which differs from that given by Michaelis, is obtained from Penrose, pls. 4 and 16. Long side = $193\cdot733 - 2(2\cdot955) + 4\cdot735$ feet = $192\cdot558$ feet.

The frieze, which was nearly complete in the time of Carrey, suffered greatly in the explosion, particularly about the middle of the two long sides. Unfortunately, however, Carrey's drawings only include the west end; the east end, except its central slab, which had been taken down; about 70 ft. in the middle of the south side; and about 70 ft. at the east end of the north side. Stuart and Pars drew a considerable amount of the frieze, but not much of what has since been entirely lost. The following table shows approximately the state of the whole frieze :—

	East. ft. in.	South. ft. in.	West. ft. in.	North. ft. in.	Total. ft. in.
Originals in the British Museum }	50 10	106 5	7 3	82 9	247 3
Casts in the British Museum }	15 8	36 5	62 3	58 7	172 11
Only drawn by Carrey . .	1 4	27 4	..	19 7	48 3
Only drawn by Stuart . .	..	0 6	..	2 8	3 2
Drawn by Carrey and Stuart }	1 8	..	..	5 7	7 3
Total existing or recorded .	69 6	170 8	69 6	169 2	478 10
Lost without a record . .	..	21 10 $\frac{1}{2}$	..	23 4 $\frac{1}{2}$	45 3
Grand Total	69 6	192 6 $\frac{1}{2}$	69 6	192 6 $\frac{1}{2}$	524 1

The Slabs of the Frieze.—In order to ascertain and control the arrangement of the frieze, it is important to note the principle (first pointed out by Michaelis, *Arch. Zeit.*, 1885, p. 53) governing the slab lengths. With the exception of the East side, the slabs are of uniform lengths except at the ends, where they are increased, and there is a near correspondence between the two ends of each side. Thus, on the West side :—

	ft. in.
{ Slab I. (Return)	1 7
“ XVI. (Return)	1 7 $\frac{1}{4}$
{ “ II.	5 7 $\frac{1}{2}$
“ XV.	5 7 $\frac{1}{4}$
Slabs III.—XIV.	55 1
	69 6

On the North and South sides the materials are less complete, but if we assume that the same principle holds good we obtain the following results. Conjectured dimensions are placed in brackets.

North.		ft.	in.	South.		ft.	in.
{ Slab I. . . .	[5 4½]			{ Slab I. . . .		5	6½
{ , " XLII. . . .	5 4½			{ , " XLIV. . . .		[5 6½]	
{ , " II. . . .	4 7½			{ , " II. . . .		4	7½
{ , " XLI. . . .	4 7½			{ , " " XXXVIII."		4	7½
{ , " III. . . .	[4 3]			{ , " III. . . .		4	0
{ , " XL. . . .	4 3			{ , " " XLII."		4	6½
41 slabs at 4 ft. .	164 0			41 slabs at 4 ft. .		164 0	
47 slabs =	192 6½			47 slabs =		192 10½	
Discrepancy, add	0 0½			Discrepancy, deduct		0 3½	
	192 6½					192 6½	

So far as can be ascertained the only serious irregularity is in slabs III. and XLII. South. Their combined length (8 ft. 6½ in.) is nearly equal to that of the corresponding slabs of the North (8 ft. 6 in.), but the whole excess above the normal length (8 ft.) is assigned to one of the pair. The length of the intermediate slabs is very nearly 4 feet. The average excess is less than $\frac{1}{3}$ of an inch (or 0·008 m.).

It should be noted that Carrey's drawings of the frieze have in some parts a lateral extension of about 30 per cent. He draws the frieze in continuous lengths. In certain places, where he breaks off at the joints of the slabs, a word not hitherto deciphered indicates that there was a gap already existing in the frieze.

The subject of the frieze of the Parthenon has been considered, by most of the writers who have discussed it, to be connected with the Panathenaic procession at Athens.

Those who have held a different view have been the early travellers, such as Cyriac of Ancona, who described the subject of the frieze as "Athenian victories in the time of Pericles," and a few recent authors. Davidson (*The Parthenon Frieze*) sees in the frieze a representation of a Panhellenic assembly, which Pericles tried to collect at Athens without success (cf. Furtwängler, *Masterpieces*, p. 423). Weber and Boetticher held that the scene represented is the preparation and rehearsal, rather than the procession itself. C. Petersen thought that different festivals are represented on different sides (cf. Michaelis, p. 205).

Before examining how far the frieze represents the Panathenaic procession in detail, it may be well to state what facts respecting the festival have been handed down to us by ancient authors. Its origin was ascribed in antiquity to pre-historic times. Its mythic founder was Erichthonios (see above, p. 55), the son of Hephaestos and foster-son of Athenè herself; and the festival is said to have been re-founded by Theseus when he united all the Attic demes into one city. The goddess in whose honour it was celebrated was Athenè Polias, the tutelary deity

of the Athenian Acropolis, where she was supposed to dwell in the “Old Temple,” and where her worship was associated with that of Erechtheus, who dwelt under the same roof.

A solemn sacrifice, equestrian and gymnastic contests, and the Pyrrhic dance, were all included in the ceremonial; but its principal feature was the offering of a new robe, *peplos*, to the goddess. The peplos of Athénè was a woven mantle renewed every four years. On its ground, which is described as dark violet and also as saffron-coloured, was interwoven the battle of the Gods and the Giants, in which Zeus and Athénè were represented. It was used to drape the rude wooden image of Athénè.

The festival was originally an annual one. Peisistratos, in the middle of the sixth century B.C., appointed a celebration of special splendour and solemnity every four years, and from this time dates the distinction between the Greater and the Lesser Panathenaia. Hipparchos, the son of Peisistratos, added a contest of rhapsodes reciting the Homeric poems. The festival was further amplified by Pericles, who introduced a musical contest and presided over it in person.

On the appointed day, which was perhaps the birthday of the goddess, the procession which conveyed the peplos to her temple assembled in the outer Cerameicos, and passed through the lower city round the Acropolis, which it ascended through the Propylaea. During its passage through the city the peplos was, at any rate in later times, displayed on the mast and yard of a ship, which was drawn on rollers. The only known representation of the ship occurs on an Athenian calendar relief (fig. 23). Unfortunately the subject is partly obliterated by the insertion of a Christian cross, which has been left in relief by the removal of the adjoining surfaces. Enough, however, remains to show the ship upon its massive rollers (*Philologus*, 1865). In the procession of Rosalia at Palermo, a ship is employed for a

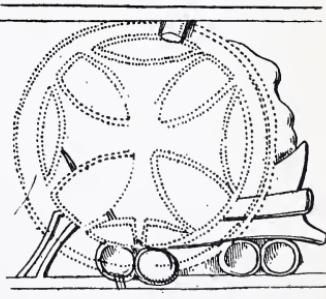


Fig. 23. The Panathenaic Ship.

similar purpose (Brydone, *Tour*, Letter xxx.). In this solemn ceremony, the whole body of Athenian citizens were represented. Among those who are particularly mentioned as taking part in the procession were the noble Athenian maidens, Canephori, who bore baskets, *kanea*, with implements and offerings for the sacrifice; the Diphrophori with stools (*diphroi*) for the use of divine guests (cf. p. 78); the metoik or alien Skaphephori, whose function it was to carry certain trays, *skaphae*, containing cakes and other offerings; the aged Athenian citizens who bore olive branches, and were hence called Thallophori. It has recently been ascertained that the selected maidens who prepared the peplos (the Ergastinae, and perhaps the Arrhephori) also took part in the Panathenaic procession. An Attic decree of 98 B.C. records that these maidens had performed all their duties, and had walked in the procession in the manner ordained, with the utmost beauty and grace, and had subscribed for a cup which they wished to dedicate to Athénè (*Bull. de Corr. Hellénique*, xiii., p. 169; compare *Athenische Mittheilungen*, viii., p. 57). At the Greater Panathenaia each town in which land had been assigned to Athenian settlers contributed animals to the sacrifice, a cow (or possibly an ox), and, it has been conjectured, two sheep (cf. Dittenberger, *Sylloge* 19). The colonies also appear to have sent envoys who had charge of the victims. Chariots and horsemen took part in the procession, and an escort of Athenian infantry completed the show. The arrangements for the sacrifice were under the direction of the Hieropoioi, and the multitudinous procession was marshalled and kept in order by the Demarchs, and by the heralds of a particular gens, the Euneidae. The Hipparchs were in immediate command of the cavalry. The whole was under the authority of ten elected officers, the Athlothetae.

The functions of the Athlothetae are described in the recently discovered treatise of Aristotle on the Constitution of Athens. "They choose ten men by lot, one from each tribe, as Athlothetae. After confirmation they hold office for four years. They manage the Panathenaic procession and the musical and gymnastic contests, and the horse racing. In conjunction with the assembly, they see to the making of the peplos, and the amphoras, and give the olive oil to the (successful) athletes.

In general, the treasurers store the oil in the Acropolis, but at the Panathenaia, they measure it out to the Athlothetae, who give it to

the victorious competitors. For prizes of gold and silver are given to victors in the musical contests, shields are awarded in the contest of manly beauty, and olive oil is given to those who win the gymnastic contest and the horse-race." Aristotle, *'Αθ. πολ.* 60.

When, with a knowledge of these facts, we examine the composition of the frieze, we may recognise in its design the main features of the actual procession.

It must be noted that the incidents of the frieze are arranged symmetrically, as far as the conditions admit, with reference to the centre of the east side. The diagram (fig. 24) shows in a conventional scheme the relation of the parts of the procession to its architectural setting.

In the centre of the east side a solemn ceremony (commonly supposed to be the act of delivering the new peplos) is taking place. On each side, to right and left, are groups undoubtedly representing deities. These must be supposed to be in the background, seated in a semicircle and looking inwards, as shown on the diagram. To right and left again are groups of citizens (their precise rank is undetermined), who stand for the mortal spectators of the ceremony. Next, on either side, are the maidens who head the procession; behind them the long train of victims, tray-bearers, musicians, elders, chariots and horsemen. These extend the whole length of the north and south sides. The scenes of preparation on the west side are treated as a continuation of the northern half of the procession.

In our description we begin, for convenience, with No. 1, at the left end of the east side. We observe the maidens at the head of the southern procession, the citizens, and the first group of deities. Next is the central act of the delivery of the peplos, followed by the second group of deities, the second group of citizens, and the maidens at the head of the northern half of the procession. These complete the reliefs of the east side.

At the head of the procession on the north side are victims, with their attendants, Skaphephori, Spondophori, musicians, chariots and cavalry. After going down the north side, meeting the procession, we pass along the west side, where it is still in a state of preparation for departure. We then pursue the other main stream along the south side of the Temple, overtaking the cavalry, chariots and victims. It has been

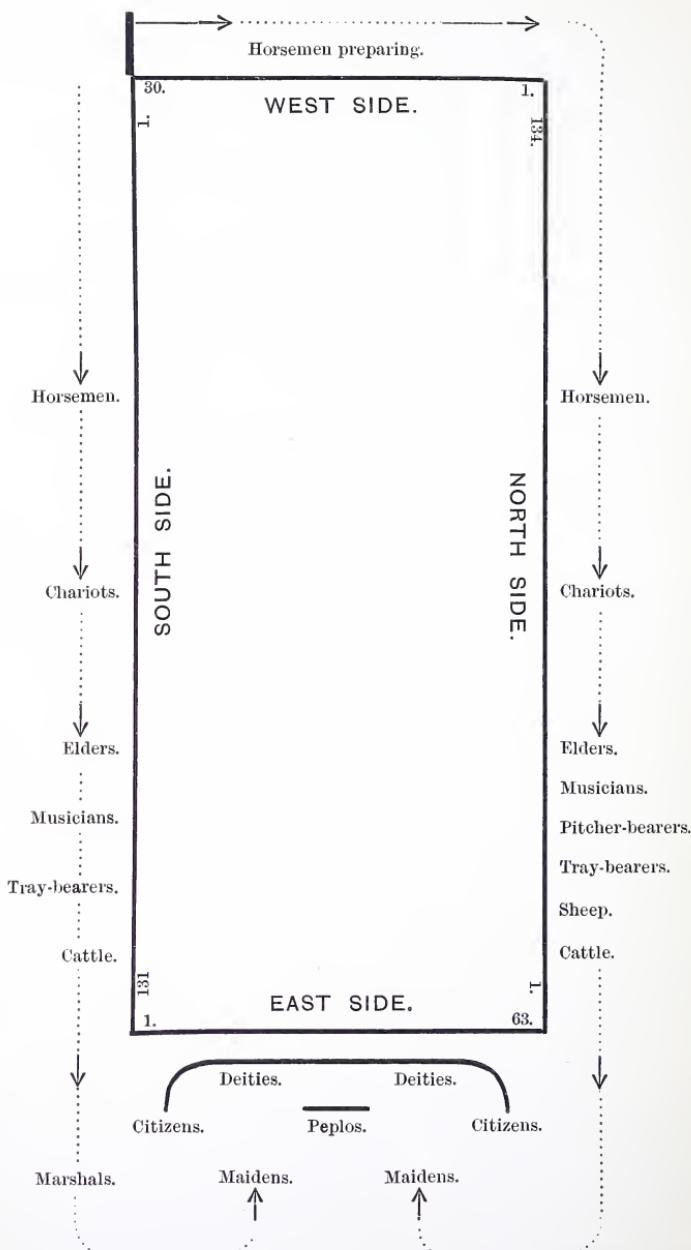


Fig. 24. Diagram of the Procession, as represented on the Parthenon Frieze.
(Compare fig. 2.)

objected that many features which we know to have formed a part of the ceremony of the Panathenaic procession, as, for instance, the ship on which the peplos was borne, are not found on the frieze. There is, however, no reference to the ship before the close of the fifth century, and, in any case, Pheidias would only select for his composition such details from the actual procession as he considered suitable for representation in sculpture, working, as he here did, under certain architectonic conditions.

Notwithstanding all the mutilations that it has suffered, the frieze of the Parthenon is sufficiently complete to enable the spectator to grasp the general scheme without difficulty, and to appreciate its incomparable vitality and grace. Though much of it is doubtless lost for ever, the list (on p. 127) of fragments replaced will indicate how much has been done in the last forty years to restore it to its original form. Often the replacing of a small fragment is found to give new meaning and beauty to a considerable area of the reliefs.

While the architectural conditions prescribe a general unity of treatment, the sentiment of the sculpture seems to vary according to the divisions of the theme. On the east side, a skilfully devised increase of scale gives dignity and repose to the figures of the gods. The figures of the Athlothetae, or whatever they may be, awaiting the procession are studied from Athenian life. The maidens are endowed with that beauty and grace which is commended in the inscription quoted above (p. 66). The cattle and sheep are studied with observation and sympathy. The chariots in rapid movement, and the thundering cavalcades (especially that of the north side) have unequalled animation and spirit.

The frieze of the Parthenon records in sculpture the passionate delight with which Greeks, and more particularly Athenians, regarded festal processions.

A vivid commentary on the Parthenon frieze is to be found in the third book (chaps. i.-iii.) of the *Aethiopica* of Heliodorus (*circ. 390 A.D.*). The passage adds the sound, colour, and movement needed for a complete conception of the scene. The writer, however, is describing the procession of a Thessalian embassy at Delphi, and some of the details only partially agree with those of the frieze. “The Hecatomb led the procession, escorted by men initiated in the mysteries. These were somewhat rustic in dress and manner, and had their white tunics closely girded. The right shoulder and breast were bare, and they carried an axe in the right

hand. The bulls were followed by a crowd of other victims, each kind being led separately and in order. Meanwhile flute and pipe were playing a melody which was, as it were, an introduction to the sacrifice. The cattle and their escort were followed by maidens with flowing hair. They were in two troops; the first carried baskets of fruit and flowers, the second troop carried flat baskets (*κανά κανηφοροῦσαι*) with sweetmeats and incense, and filled the place with sweet smells. They bore their burdens on their heads, leaving their hands free, and kept their ranks true both from front to rear and from side to side, that they might march and dance while the first troop gave the time, singing a hymn in honour of Thetis . . . But at length the appearance of the youthful cavalry and of its leader proved that a noble sight was better than any music. There were fifty young men, in two troops of five-and-twenty, acting as body-guard of the leader of the embassy. Their boots were laced with purple thongs, and tied above the ankle. Their cloaks were white with dark blue borders, and were fastened on their breasts with golden brooches. The horses were all Thessalian, and breathed the freedom of their native plains. They tried to spue out their bits and covered them with foam, as if rebellious, yet submitted to the will of the riders. It seemed as if there had been a rivalry among the masters in adorning their horses with

Previous Numbers.	Present Numbers and Michaelis.	Previous Numbers.	Present Numbers and Michaelis.
EAST SIDE.		SOUTH SIDE.	
1	1	1-56	1-56
—	2	—	57, 58
2-60	3-61	58-62	59-63
		63-69	71-77
		70	88
NORTH SIDE.		71, 72	91, 92
		73	93
1-11	3-13	73*	95
12-16	16-20	74-77	97-100
17-19	26-28	77*	101
19*-19***	29-31	78, 79	102, 103
20-34	33-47		
35-52	51-68		
53	72		
—	73		
54	74	79*	106
56, 57	75, 76	80-83	107-110
58-60	78-80	84	111
61-110	85-134	85-91	112-118
		92-94	124-126
		95-99	119-123
WEST SIDE.			
No change.		100	127
101, 102			128
103-105			129-131
		Present Numbers. Michaelis.	

frontlets and phalerae, silver or gilded. But, as a flash of lightning makes all else seem dark, so, when the captain, Theagenes (the hero of the novel) appeared, all eyes were turned to him. He also was mounted, and wore armour, and brandished an ashen spear, tipped with bronze. He had not put on his helmet, but rode bareheaded. He wore a purple cloak, embroidered in gold with a fight of Centaurs and Lapiths; on his brooch was an amber figure of Athene, wearing the Gorgon's head on her breastplate. A gentle breeze gave him further grace, spreading his hair about his neck, and parting the locks on his forehead, and blowing the ends of his cloak about the back and flanks of his horse. And the horse itself seemed conscious of the exceeding beauty of its master, as it arched its neck, and pricked up its ears, and frowned its brows, and advanced proudly, giving ready obedience to the rein, balancing on alternate shoulders, lightly striking the tips of its hoofs on the ground, and attuning its pace to a gentle motion." Interesting passages of Xenophon describe horses that prance as they ought in processions, and also lay down the duty of the leaders of a procession of horsemen (Xen. *De re eq.* 11 and *Hipparch.* 3).

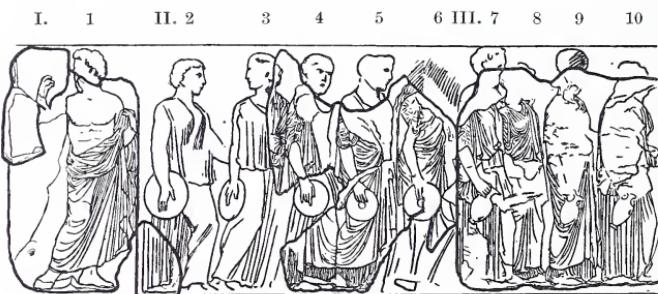
NOTE.—A list of the minor fragments incorporated in the frieze will be found on p. 127. The numbers of the slabs, painted in Roman figures on the lower moulding, and placed in the right-hand margin of this catalogue, agree throughout with the numbers of Michaelis, with the exception of the interpolated slab-numbers, distinguished by asterisks. The numbers now assigned to the separate figures, and painted in Arabic numerals above the frieze, also agree with those of Michaelis, except in the case of the east end of the South side, which has been renumbered.

The table on the preceding page will allow reference from the present numbers to those which were used in the Elgin Room between 1880 and 1905.

EAST FRIEZE OF THE PARTHENON.

324. 1. A man standing on the return face of slab xliv. (South I. Frieze), looks back and beckons as if to make a signal to the procession approaching along the south side, and thus makes a connection between the south and east sides of the frieze. The end of a rod seems to be indicated in his left hand.
- 3-6. With slab ii. the band of maidens leading the southern half II. of the procession begins. When complete the slab contained five maidens, each carrying a circular bowl, with a boss in the centre; portions now remain of four only, on the principal fragment. The left-hand lower corner of the slab is also extant, with the feet of the fifth figure.
- 7-11. Five maidens richly draped carry each a wine jug, perhaps of III. gold or silver. Several such vessels occur in the treasure lists of the Parthenon, with a note of the inscriptions, the weights, and the condition.

12–15. In front of these are four maidens, walking in pairs. Between each pair is an object not unlike the stand of an ancient candelabrum, which tapers upwards from its base. It is encircled by a double moulding at the top; and above this moulding a hole is pierced in the marble, as if for an attachment in metal. It is probable that these are metallic objects of some kind, which, like the censer carried by No. 57 on the opposite side of the eastern frieze, were part of the sacred furniture used in the festival, and usually kept in the Treasury of Athenè. They may be the lower parts of censers, or perhaps, as Michaelis suggests, they may be the stands, *krateutae*, in which turned the ends of the spits used in roasting the sacrifice. None of the four maidens grasps the main stem of the imple-



(Athens) London.

Carrey and Athens.

London and Carrey.

Fig. 25. The East Frieze (Slabs I.–III.) restored.

ment. It may have been carried by a large loose ring, or a pair of handles.

16, 17. A pair of maidens with empty hands, and a corresponding pair on the opposite side (Nos. 50, 51), lead the procession. They may perhaps be the four maidens who were specially appointed to direct the weaving of the peplos. The first six (Nos. 12–17) are all dressed alike, in long tunic with lappet (*apptygma*), together with a small mantle. They also appear to have the hair similarly dressed. It falls in a mass on the shoulders, as in the Caryatid of the Erechtheion (No. 407). There is a formality in their pose which recurs in the first six figures (Nos. 50–55) on the other half of the east side.

18. In front of the procession is a man, probably one of the marshals, who seems to approach a group of five persons, and to hold out his hand as if with a gesture of greeting to the nearest of the group. This figure is turned towards the marshal, and leans heavily on his staff, which is seen below his knees.
- 20–23. On the left of the next slab are four men of the same IV. character as No. 19. They all wear mantle and boots. They converse in pairs and stand in easy attitudes, leaning on their staffs. There is a corresponding group of four male figures (Nos. 43–46) on slab vi. Their privileged place between the head of the procession on each side and the seated divinities would seem to indicate official rank. Perhaps they may (with No. 18 or 47) be the ten Athlothetae, who controlled all the arrangements for the procession, as well as for the contests (cf. p. 66). They have also been interpreted as mere typical citizens.

More recently attempts have been made to identify the ten figures 18–23 and 43–46 with the ten legendary heroes whose names were given to the ten Attic tribes of Cleisthenes. (Arvanitopoulos in *Athenische Mittheilungen*, 1906, p. 38; Weissmann, in *Hermes*, 1906, p. 619.)

- 24–41. The central portion of the eastern frieze now to be described has been the subject of much controversy. Nearly all the authorities who have written on this question agree in recognising the two groups of seated figures as deities. This is indicated not only by the dignity of their appearance, but also by their scale. While the figures of the mortals are about 3 ft. 2 in. high, those of the deities, if standing erect, would be about 4 ft. 4 in. high. Though by the principle known as isokephalism the heads in a relief are usually nearly on a level, this marked difference of scale can hardly fail to indicate divine rank ; compare the frieze of the Theseion (No. 404). Moreover, the attendant figures (28, 42) are both winged, as befits the companions of deities. There is, however, a wide divergence of opinion as to the particular divinities here represented. In Michaelis's *Parthenon*, pp. 262, 263, a tabular view is given of the various schemes of interpretation proposed before 1871.

The interpretations proposed by those who hold that the seated figures are deities are of two kinds. Most of the earlier

writers tried to identify some at least of the figures with personages who were worshipped near the Acropolis, or connected with the mythological history of Athens. By this system, deities of lower rank, such as the Dioscuri, or heroes like Triptolemos, are admitted, on the frieze, to the company of the Olympian Gods. The more recent writers have argued in favour of the view that the twelve Olympian deities are represented, to whom the younger Peisistratos consecrated an altar in the Athenian agora. The names of the twelve deities are the following, according to the usually accepted list. On the Borghese altar in the Louvre (*Clarac. ii.*, pls. 173, 174) they are grouped in pairs:—

(Side A)	Zeus and Hera.	Poseidon and Demeter.
(Side B)	Apollo and Artemis.	Hephaestos and Athenè.
(Side C)	Ares and Aphrodite.	Hermes and Hestia.

Inasmuch as we have seven male and five female figures on the frieze, the above series must be subject to some modification. Hestia, the hearth-goddess, must be left out, because Plato says that when the Olympians go forth, they go as eleven only, since Hestia remains at home (*Plato, Phaedr. 247a*). Of male deities not included in the Olympian twelve, Dionysos is the most likely to be added to such a company as the present.

If we substitute Dionysos for Hestia, and try to assign the respective names, there can be little doubt as to several. The slim figure (No. 24) with short cloak and traveller's hat must be Hermes, the fleet messenger. The bearer of the great torch (No. 26) is probably Demeter. The stately pair (30 and 29) must be Zeus and Hera. No. 36 is evidently Athenè, and No. 37 is the clumsy craftsman god Hephaestos. No. 38 must be Poseidon, and No. 41 must be Aphrodite accompanied by the winged boy Eros. After striking out the above from the list, there remain:—

Male deities: Apollo, Dionysos, Ares. Female deity, Artemis.

The figures wanting names are: male 25, 27, 39; female 40.

Artemis would thus necessarily be No. 40. The figure next to her, with ample cloak, and (probably) a wreath, is well fitted for her twin brother, Apollo. The powerful athletic figure of

No. 27 must be Ares. The only remaining figure (No. 25), intimately associated with Demeter, and reclining somewhat indolently against his companion, must be Dionysos.

The above attributions coincide with those of the late Prof. Furtwaengler, which form the most complete series. In the annexed table they are compared with those of other recent writers, so far as there are any differences.

No.	Michaelis. ¹	Petersen. ²	Flasch. ³	Furtwaengler. ⁴
25.	Dionysos.	Dionysos.	Apollo.	Dionysos.
26.	Demeter.	Demeter.	Artemis.	Demeter.
27.	Triptolemos.	Ares.	Ares.	Ares.
39.	Apollo Patroös.	Apollo.	Dionysos.	Apollo.
40.	Peitho.	Peitho.	Demeter.	Artemis.

(1) Michaelis, *Parthenon*, p. 262; (2) E. Petersen, *Kunst des Pheidias*, 1873, p. 247; (3) Flasch, *Zum Parthenonfries*, 1877; (4) Furtwaengler, *Masterpieces*, p. 430.

The earlier writers saw the Dioscuri, Castor and Pollux, in IV.

24. the two figures Nos. 24, 25. It is now generally agreed that the youthful elastic figure to the left is Hermes, of whom the high boots and the traveller's hat spread on his knees are specially characteristic. His right hand is pierced and has held a metallic object, probably the herald's staff, caduceus. The drapery is a small chlamys fastened by a brooch, but at present worn about the loins. The more robust figure leaning 25. on his shoulder (No. 25) is seated on a cushion; his legs cross 26. those of the goddess (No. 26) in a singularly complex fashion. The goddess holds a torch, of which the upper part was completely undercut, except at the point of attachment. This is the usual attribute of Demeter, and as we have seen above, No. 25, by a process of exclusion, is probably Dionysos, here represented in intimate association with Demeter.
27. For No. 27 we have already proposed the name of Ares for the powerful figure with a small cloak. The somewhat negligent attitude is that of a person tired of sitting on a seat without a back, and clasping his knee with his hands, to relieve the spine of the weight of the head and shoulders. The left ankle rests on a staff or spear to assist the balance.
- 28-30. (Plate VII.) The bearded and sceptred figure (No. 30) on V. the left of the central group is distinguished from the rest by the form and ornaments of his chair, which has a back with a

top bar terminating in a circular disk, and a side rail supported by a winged Sphinx, while all the other figures are seated on stools; the throne is further marked by a cross-bar connecting the legs, and a panel. It is generally admitted that this deity is Zeus. It is therefore reasonable to suppose that the goddess seated next to him (No. 29) is his consort, Hera. The type and action of this figure, who raises her veil with both hands and looks towards Zeus, are very suitable to her. The leaves of a wreath are clearly indicated in marble, to right of the head. They appear to be pointed and serrated, and perhaps are meant for the foliage of the willow, which was sacred to Hera in her Samian sanctuary (cf. Paus. vii., 4, 4; Athenaeus xv., p. 672).

The winged maidenly figure (No. 28) standing behind Hera must be either Nikè or Iris, and has been called Iris on the ground that her station is close to Hera, while Nikè is usually more closely associated with Zeus. The dress, however, is that of Nikè. The head, which was discovered in 1889 on the Acropolis, is admirably perfect. The left hand raises a mass of the hair as if to coil it on the head.

The exquisite preservation of the head of Iris is explained if, as is suggested, it was broken off in the sixth century, and immediately built into a Byzantine wall (Waldstein, *American Journ. of Archaeology*, v., pl. 2, p. 1).

31–35. Between the group of gods just described and the corresponding group on the right side of the centre, we have a group of five figures.

We must suppose that these figures are in front of the two groups of gods who sit in a curve (see diagram, p. 68).

No. 31 is a maiden holding an unexplained object on her left arm, and supporting on her head a seat ($\deltaι\phi\rho\sigma$) covered with a cushion, not unlike the seats on which the gods are, but smaller. She has a small pad on her head to make the weight easier to bear. The legs of the seat are now wanting, but a rivet hole near the maiden's right elbow shows where one leg was attached. The other may have been undercut and free from the ground of the frieze. The cut (fig. 26), showing one of the slaves of Cepheus carrying a stool with a cushion, is taken from a vase in the British Museum, No. E 169.

No. 32 is another maiden, advancing slowly to the right, bearing on her head a cushioned seat similar to that carried by No. 31. The foremost leg of the seat still exists, being of marble. The position of the hinder leg is marked by a rivet hole and a roughness in the marble. No. 32 is confronted by a large and matronly woman (No. 33), who raises her right hand to the under side of the chair. Archaeologists have been uncertain whether the woman (No. 33) has just placed the chairs on the heads of the maidens or is just about to remove them. There can be little doubt, however, that No. 32, if we consider the position of her feet, has hardly ceased approaching to No. 33, who is just raising her hands to lift down the chair. The left hand instinctively prevents the mantle being displaced by the raising of the right arm.

An elderly bearded man (No. 34), wearing a long tunic with short sleeves (a dress of antique fashion in the time of Pheidias), and shoes, stands next to No. 33. On his head are traces of metallic rust. He therefore may have worn a metallic wreath or fillet, for which the marble at the back of his head has been hollowed. He turns away from No. 33, and is engaged with a boy. The two figures between them support a large piece of cloth, folded once lengthwise, and twice breadthwise. According to the scale of the figures it would measure about four feet by seven feet. In this case also archaeologists have been doubtful which is the giver and which is the receiver of the cloth; but the action represented is not one either of giving or receiving. From the peculiar way in which the boy grips an angle of the folded cloth between his elbow and his side, while his hands are otherwise occupied, the act of folding the cloth square seems to be represented. The portion nearest to the spectator is being dropped down till its edges coincide with those of the lower part.

The group of figures just described (31–35) contains the centre of the composition, and the interpretation of the frieze as



Fig. 26. Slave with seat.

a whole depends on the meaning we attach to this group. Leaving on one side the writers referred to on p. 64, who hold that the frieze does not represent the Panathenaic festival, we find that the older writers describe No. 33 as a Priestess of Athenè, giving the sacred vessels to the Arrhephori or Ersephori, and No. 34 as a priest or Archon Basileus receiving or giving the sacred peplos of Athenè. This view of Nos. 31–33 was necessarily abandoned when it had been perceived that the objects carried are chairs, not baskets. The maidens can hardly be other than the *Diphrophori* or stool-bearers, who are known to have taken part in the procession. It has been generally supposed, on the authority of a scholiast (Schol. Aristoph. *Aves*, 1551), that the Diphrophori carried the seats for the convenience of the Canephori, and they therefore seemed unworthy of a central position. It has however been shown that this is probably an error (Furtwaengler, *Masterpieces*, p. 429), and that the seats were probably carried in order that they might be solemnly set out to invite and to suggest the presence of the gods at the ceremony. The arrival of the Diphrophori would thus be a piece of ritual of co-ordinate importance with the delivery of the peplos. (See below.) As regards Nos. 34, 35, the main argument for interpreting the cloth as the peplos is, that the accounts of the procession preserved in ancient authors show that the conveyance of the peplos of Athenè was the principal feature in it. If we look to the place assigned to this group in the eastern frieze, we find that these two groups (Nos. 31–35) stand in the centre of the eastern front, under the apex of the pediment, and over the eastern door of the cella. They therefore occupy the most conspicuous place in the frieze, from the points of view alike of the sculptured Gods watching the festival and of the human spectator examining the frieze. They accordingly may well be supposed to be busy with the chief ceremony of the festival.

To this it has been objected that if the delivery of the peplos is represented, there is a violation of the unity of time, as the act which was the main motive of the procession is being completed while the procession is still in progress and in part has not yet started. Hence, a suggestion was made (by Flasch, *Zum Parthenonfries*) that we have a mere scene of preparation, and that the priestess is receiving chairs for herself and for the priest. Meanwhile the priest has taken off his himation and gives it to an attendant to hold. It would seem that on

this theory unity of time is only secured by the assumption that trivial incidents are selected for the central theme.

It was also suggested by E. Curtius, on the authority of a sacrificial inscription from Magnesia, that the cloth is not the peplos, but a carpet to be put before the seats of the gods. The incident is thus made a single one, and the unity of time is preserved. There remains however the improbability that the peplos would be entirely omitted, and, on the whole, the peplos theory continues to hold the field. (Cf. E. Curtius, *Arch. Anzeiger*, 1894, p. 181; Klein, *Gesch. d. Griech. Kunst*, II., p. 89.) Hill (*Class. Review*, 1894, p. 226) suggests that the old peplos is being put away.

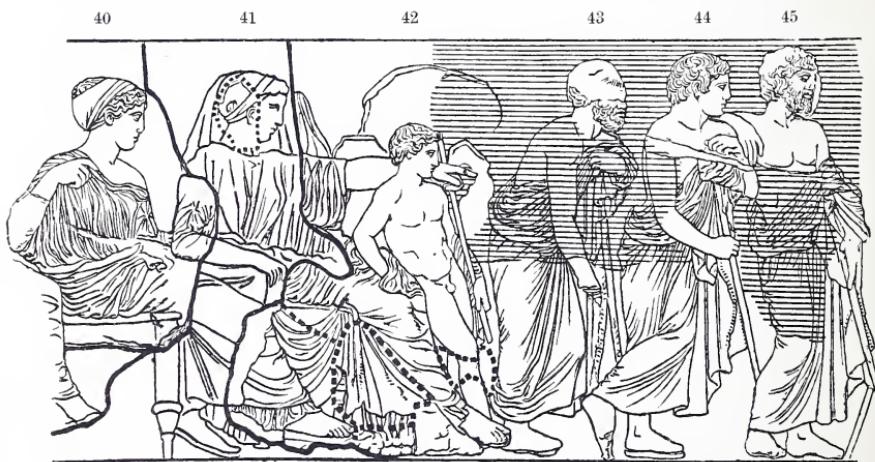
36. We now reach the second group of deities, seated to the right of the central scene. The first figure is clearly that of Athenè. She sits in a position corresponding to that of Zeus, and the Goddess of Athens is thus put in the same rank as the supreme God. Her hair is gathered in a close coil round the head. Her left hand appears to rest on her aegis, gathered together on her knee. Three or four of the snakes of the snake fringe can be distinguished. Four rivet-holes in a straight line show that Athenè held some attribute, probably a spear, in her right hand.

37. Next to Athenè is an elderly bearded figure, who turns his head towards her. He has a knotted staff under his right arm, and leans upon it heavily. This figure is usually known as Hephaestos. His lameness may be indicated by the clumsy thickness of his feet, and by the staff on which he leans.

The central slab was removed from its original position at some early time, probably at the conversion of the Parthenon into a church, when an apse was built at the east end. Lord Elgin's agents found it built into the upper part, on the inner side, of the south wall of the Acropolis. They sawed off the back for transport, and in consequence it broke in half, in course of transit to the Piraeus. It was sunk in the wreck of the *Mentor*, and on account of the great weight of the two pieces, was only salved with great difficulty.

38. This slab, containing figures Nos. 38–48, now in a very VI. fragmentary condition, was complete when drawn by Carrey. A bearded and dignified figure (No. 38), with his left hand raised as he talks to his neighbour, is no doubt Poseidon. The next figure (No. 39) is beardless and youthful, and seated in an easy attitude. A series of holes round the head shows the position of a bronze wreath. He has of late years gone by the names of Apollo or Dionysos, but we have already seen that the name of Apollo is to be preferred.

40. An unveiled woman's figure (No. 40) is seated next, wearing a tunic, which is slipping off from the left shoulder, mantle, cap and sandals. This figure was called Peitho by Michaelis and Petersen, on the ground that the worship of Peitho was associated with that of Aphroditè Pandemos (No. 41) on the south side of the Acropolis. Peitho, however, was not entitled to a place among the great gods of Olympos, and we have already assigned to this figure the name of Artemis.
41. The next figure (No. 41), most of which is only preserved in Carrey's drawing (fig. 27), is unmistakably shown to be



ATHENS AND CARREY. PALERMO.

ATHENS, PARIS MOULD AND LONDON.

Fig. 27. East Frieze of the Parthenon, Nos. 40-45.

Aphroditè, by the winged boy Eros, who stands at her knee. Aphroditè wears a cap and a veil. A small portion of a head, including the ear, together with part of the cap and veil, is in the Acropolis Museum at Athens, and a cast has been inserted in this place. The close correspondence with Carrey's drawing, and with the scale and treatment of the head of the Artemis, seems to make the identification certain. Aphroditè rests her left hand on the shoulder of Eros, extending her forefinger, as if pointing out some object in the procession to the 42. boy. Eros (No. 42) carries a parasol which conveniently fills the space above his head and his wings.

- 43–46. On the right of the gods is a group of four figures corresponding to the five (Nos. 19–23) on the left. One of these (No. 44) is young and beardless; the rest are elderly, and all have staffs and mantles. These four figures are leaning on their staffs, and three of them are looking towards the advancing procession, while the fourth (No. 46) turns his back to it and appears to be conversing with his companions.
47. The next figure (No. 47) is an officer more immediately concerned with the procession. It is evident from the way in which his head is thrown back and his arm raised that he is not addressing the group beside him, but is making a signal to some person at a considerable distance. He may be supposed to be making a signal to the southern half of the procession, and thus helps the spectator to keep the two parts connected
48. together in his mind. The next figure (No. 48), a similar officer, stands facing the advancing maidens.

Slab vi., which was complete in Carrey's time, has since suffered greatly, and the parts now exhibited have been combined from several sources. At some unknown period the slab was broken through No. 41, much of No. 41 being destroyed. The original fragment, with the figures Nos. 38–40, is now at Athens. It was found in 1836 under the East end of the Temple. About 1787 Fauvel took a mould from the slab as he found it, which is now in the Louvre, and includes from the middle of 41 to the joint after 48. The mould, however, would seem to have been trimmed, as it includes a part, but not the whole, of the extant fragment with the right foot of No. 40. Between 1787 and 1800 what remained of No. 41, No. 42, and the lower parts of Nos. 43–45, 48 were broken away. No. 46, and the arm of No. 47 were chiselled away, and the slab was divided below No. 46. The main part of the figures Nos. 43–48 is the original marble. The additions in plaster from Fauvel's mould are shown unshaded in fig. 27. At the right end of the slab the whole of No. 46, the head and arm of 47, and the legs of 48 are derived from the mould. Certain fragments, however, distinguished in fig. 27 by dotted boundaries, are recent casts from extant originals (cf. p. 127).

49. The next magistrate, or officer (No. 49), seems to hold in VII. his hand a dish, such as those in which the corn, sashes, or sacrificial implements were usually brought to the altar. The position of the left hand seems to show that the thumb is inserted in a boss, as in a phialè omphalotè. Holes in the marble may indicate sashes of bronze, hanging from the dish.
- 50, 51. Two maidens (Nos. 50, 51) are seen standing with empty hands. They closely correspond to the pair (Nos. 16, 17) that leads the other half of the procession.

52. Another officer (No. 52) stands looking towards the procession. He has held in the right hand some object in metal, perhaps a herald's staff. Two holes for the attachment of it are visible in the marble. The gesture of the left hand shows that the officer is giving some order to the two maidens before
 53, 54. him (Nos. 53, 54), who stand with empty hands, like Nos. 50 and 51.

55. The next maiden (No. 55) carries a bowl, used for sacrificial libations. The following maidens (Nos. 56, 57) carry between them a censer (*thymiaterion*) with a conical cover and projecting handles. Next follow two figures (Nos. 58, 59), each carrying in the right hand a jug, then two more (Nos. 60, 61), carrying bowls.

The frieze from figs. 49 to 61, is divided into two parts between figs. 56 and 57, and has been numbered by Michaelis as two slabs

62

63



Fig. 28.
The last figures of the
East side (from Stuart).

(vii. and viii.), one being in the Louvre and the other in the British Museum. Neither slab, however, has a true joint, and it has lately been proved by fitting a cast of the right-hand end of the Louvre relief to the left-hand end of that in the Museum, that the two supposed slabs are in fact one, broken into two. The Louvre portion was extracted by Fauvel from the rubbish at the East end of the Temple, Jan. 25, 1789, for Choiseul-Gouffier. When found, three of the figures had heads intact, which were afterwards broken off by the clumsiness of the workmen who sawed off the back of the slab. The heads were shipped with the relief, but were lost. *Rev. Arch.*, 3rd Ser., XXV., p. 31; XXVI., p. 237.

A marble head (345, 2) is extant at Athens which has sometimes been assigned to fig. 57. There is, however, no actual contact of fractured surfaces, and the experiments that have been made with the cast did not give a completely satisfactory result. The head has therefore not been attached to the marble in the British Museum.

The east side of the frieze was completed by the short IX. return of a slab (fig. 28) which was still in existence in the time of Stuart. On this slab were two maidens, belonging to the procession. The second of these carried a bowl.

NORTH FRIEZE OF THE PARTHENON.

325. The eastern end of the north frieze, which Carrey had seen complete, was a total ruin in the time of Stuart. Such fragments as remain from this part of the frieze were for the most part buried in the time of Lord Elgin, and are therefore now represented by casts in the British Museum.

Thus slabs ii., vi. were found in 1833; slab x. in 1835; fragments of slab iii. in 1836; and slabs iv., viii., ix. in 1840.

It was shown above (p. 64) that the north frieze contained 47 slabs. Michaelis's enumeration contains 42, and it is, therefore, necessary to distribute the slabs hitherto unrepresented by a number. The following arrangement appears best to satisfy the conditions. i.-xiii., xiii*, xiv.-xvi., xvi*, xvi**, xvii., xviii., xviii*, xix.-xxix., xxix*, xxx.-xl. This makes in all 47 slabs, that is, Michaelis's i.-xl. with five interpolated numbers, distinguished by an asterisk. Material changes have also been made in the objects denoted by the original slab numbers, especially nos. xvi., xx., xxvii.

The arrangement, so far as the eastern half is concerned, is shown in the annexed diagrams. In some of these, Carrey's drawings (which are usually too long in proportion to the height) have been compressed so that the slab lengths are brought into conformity with the rule stated on p. 64.

At the head of the procession on the north side we meet a troop of cows and sheep, led by an escort. Each cow is led by cords held by two youths, one on each side; each sheep is led by one boy. There are slight grounds for the conjecture that the Athenian colonists contributed both cows and sheep to the festival, while the Athenians are not known to have sacrificed anything except cows. It is therefore presumed that the victims on this side of the frieze, on which alone sheep are represented, are some of the colonial offerings; and in that case the men by whom the victims are conducted would be the delegates sent by the Colonies.

Slab i. (see fig. 29) was complete in the time of Carrey, and I. partly extant in the time of Stuart. It contains the first cow, led by two youths, who are standing still, and the head and shoulders of the second cow. This principle, of a figure in repose at the angle, is observed throughout. A fragment is extant with cow's hoofs (No. 345, 3A).

3, 4. Nos. 3 and 4 walk on each side of the second cow, which is II. going quietly, as is shown by the way in which the youths are



Fig. 29. The North Frieze of the Parthenon (Slabs I.-VII.) restored.

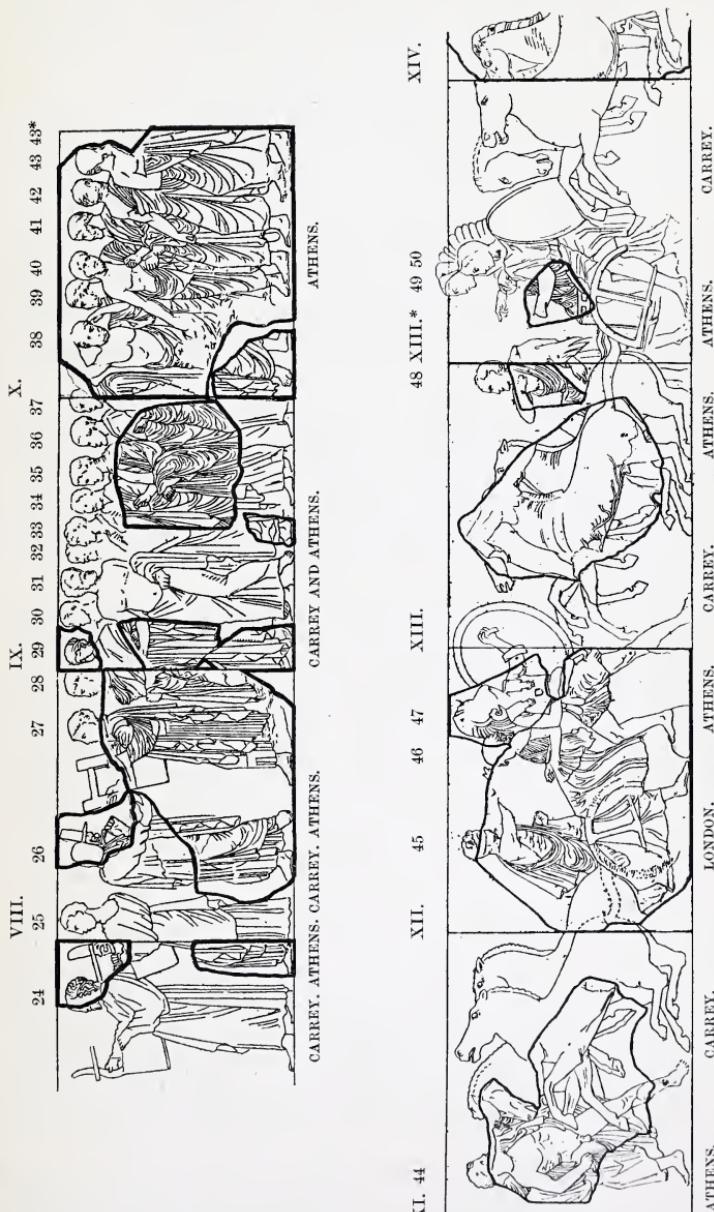


Fig. 30. The North Frieze of the Parthenon (Slabs VII.-XIV.) restored.

closely wrapped up in their mantles. The rope by which the beast is led was probably painted on the marble. The third 5. cow is restive, and only restrained with difficulty by Nos. 5 6. and 6. Here also the rope was probably painted.

Of slab iii. only fragments remain. As drawn by Carrey, III. it contains the figure of No. 6 (cf. fig. 29), vigorously holding back his cow, and a fourth cow, quietly led by two youths 7, 8. (Nos. 7 and 8). For want of space this slab is compressed in the British Museum to about two-thirds of its proper length. The drapery seen on a fragment with the fore-legs of a cow belongs to No. 7, who leads the fourth cow. The remainder of the slab, so far as it exists, is made up of casts of nine fragments (cf. p. 127).

9-11. Slab iv. contains parts of three figures, Nos. 9-11, who IV. conduct three horned sheep. Of the first figure (No. 9) a part of the mantle and ankles is now left. In Carrey's time the head and shoulders were still extant. At the joint there is a 12. marshal (No. 12), who turns to the division of the procession approaching.

When drawn by Carrey and Stuart, the next group in the V. 13. procession consisted of three figures, of which one only (No. 13) is now extant. This is the only piece of the first eleven slabs which is in the British Museum. These figures carry on their shoulders oblong rectangular trays, not unlike a butcher's tray in form. These trays have been identified with the skaphae, or trough-shaped dishes which were carried in the Panathenaic procession, and which contained offerings of cakes. If we could trust Stuart's engraving, the trays of the three figures contained fruits or cakes. The engraving is, however, inaccurate for that part which still survives. These trays were made of silver or bronze. An entry of 100 bronze skaphae is in the inventories of the treasures deposited in the Parthenon. The Metoiks, or resident aliens, whose duty it was to carry these trays, were hence called Skaphephori. Their place in the procession would naturally be immediately after the victims led for sacrifice.

16-20. Slab vi. contains five male figures. Three (Nos. 16-18) VI. carry vases on their shoulders; a fourth (No. 19) stoops to raise from the ground a similar vase, which is singularly misinter-

preted in Carrey's drawing as a lamb. It is easy to understand his mistake, if the fractured surface of the relief is looked at from below. The vases resemble in form the three-handled water-pitchers, or hydriae, which were in use in the period of Pheidias, but two handles only are shown in the sculpture; the third handle, which was attached to the neck midway between the other two, is not seen. Michaelis supposes that the vases here represented on the frieze contained the wine used in the Panathenaic sacrifice, and that these figures may be the 20. Spondophori, or libation-carriers. On the right of this slab are the arms, flute, and drapery of the first of the four flute-players drawn by Carrey.

The persons bringing objects connected with the sacrifice VII. are immediately followed by a band of musicians, consisting of four flute-players and four lyre-players, all playing on their instruments. The musicians, as is usual, wear long tunics and ample mantles. Of slab vii. only two small fragments remain.

See figs. 29, 30, and Nos. 345, 5 and 6.

- 26, 27. The next slab contains parts of the second pair of lyre- VIII.
28. players and the foremost of a group of figures, who are principally on the two slabs immediately following.

The figures on these two slabs are mainly bearded men IX., X.
28–43*. (Nos. 28–43*), all clad in the himation, and moving forward at a leisurely pace; Nos. 38 and 39 wear a band on their heads; No. 38 draws it over his hair; Nos. 41 and 43 wear long hair, in plaits, brought round the head. The attire, elderly type, and general deportment of these figures corresponds with that of the Thallophori, by which name ancient authors designate elderly citizens who carried olive branches in the Panathenaic procession. The right hands of three of these figures are closed, as if they were holding a wand or branch.

Slab ix., when drawn by Carrey, contained nine figures similar to those on x. Fragments previously catalogued as 345, 4 and 8, and another have lately been incorporated, and give the left end of the slab (cf. fig. 30).

Slab x. This slab was not drawn by Carrey, who indicates a lacuna at this point in his drawings. The last two complete figures on this slab are looking back, as if their attention is directed to the advancing chariots. Between these figures and

the marshal (No. 44) there has been another draped figure (No. 43*), of whom nothing remains but the shoulders and a little drapery, shown immediately in front of the marshal (No. 44), and his right foot on slab x., seen next to the right foot of No. 43, the left foot of No. 43 being lost. This figure must have been the hindermost in the procession of Thallophori, and the entire number of these persons is therefore seventeen.

Slabs xi.-xxiii. contain the chariot groups.

XI.-
XXIII.

Of these Carrey only drew slabs xi.-xvi. (after which he marks a lacuna) and xix. The middle of the frieze was overthrown by the explosion of 1687, and brought into great confusion. Stuart only drew five slabs, without being able to establish their sequence, and Lord Elgin's agents only found Nos. xii., xiv., xviii., and parts of xxi.-xxiii. With the exception of part of xxii. brought home by Chandler, the remainder of this part of the frieze is at Athens. Slab xvii. was found in 1833, slabs xi., xii., xix., xxii. were probably found in 1834, and slab xv. in 1837. The smaller fragments have been adjusted at various times.

All the chariots are drawn by four horses; the charioteer stands in the chariot, and is accompanied by the so-called apobates, who is armed with a helmet and buckler, and is represented in the act of mounting or dismounting from the chariot or standing behind it. In the Panathenaic contests, the apobatae competed with one another in dismounting, running and remounting the chariots. The frieze, however, must be supposed to represent a processional parade, rather than the actual contest which was a part of the Panathenaic festival. Most of the chariots are accompanied by a marshal. The vigour and animation of the chariot groups form a marked contrast with the groups that immediately precede them. The XI. transition from the rapid motion of the chariots to the quietude of the Thallophori is skilfully effected by a chariot seen in rapid motion but in the act of being suddenly checked by the marshal 44. (No. 44), who is represented eagerly pressing back the plunging horses of the chariot which follows on the next slab. In the haste of his movement he has nearly thrown off his mantle, holding it from slipping further with his right hand on his right thigh.

45. On the slab next on the right (xii.) is the hind quarter of XII. one of the horses. At the further side of the chariot is a

marshal (No. 45), who is turned with his right arm extended towards the procession following on the right. The charioteer 46. (No. 46), who was mistaken for a Victory by Visconti and others, but whose figure is certainly not female, differs in costume from the others in this frieze. He wears a long chiton, over which is a lappet reaching to the hips. The breast is crossed diagonally by two bands, frequently worn by charioteers, to confine the loose drapery.

In Stuart's engraving (Vol. II. ch. I., pl. 20) the head is drawn as female. As, however, a part of the hair, which is shown as complete in the engraving, was already lost with the upper part of the apobates, the untrustworthiness of the plate as evidence is proved.

47. The warrior (No. 47) attached to the chariot wears a cuirass, of which the shoulder straps terminate in panthers' heads. He is represented standing on rough ground, and looking back to the next chariot. His shield is raised as if to stop its course. The wheel of this chariot, as of some that succeed it, was, in part, detached from the ground. The left foot of the marshal is complete, but it is easy to trace on its surface where the wheel prevented the convenient working of the sculpture, behind it.

Of slab xiii., which Carrey places next, nothing has been XIII. identified with certainty. Michaelis assigns to this group the fragment of four horses, of which a cast is here inserted (cf. fig. 30). Above the back of the second horse is the yoke-pin (see below), and also what appears to be a small piece of the drapery of a marshal.

This, however, cannot be the case if the fragment (formerly 345, 9) which has been incorporated here, contains the marshal (48) belonging to this slab. The resemblance of the figure to that of Carrey is indisputable. The resemblance of the horses is less satisfactory, but the slab has not been displaced, since it is impossible to find a group to which it is more appropriate. The fragment 345, 11, has also been drawn (fig. 30) as part of the group. The Carrey drawings assigned by Michaelis to xiii. are in fact the length of two slabs (xiii., xiii*.) with the joint passing through the figure of the marshal.

Slab xiv. contains the third chariot with part of the team of XIV. 51. horses. The marshal (No. 51) stands beyond the horses, and 52. looks towards the charioteer. The charioteer (No. 52) had reins of bronze, as indicated by two rivet holes. Like the driver on slab xviii. he wears a chiton with long close-fitting sleeves.

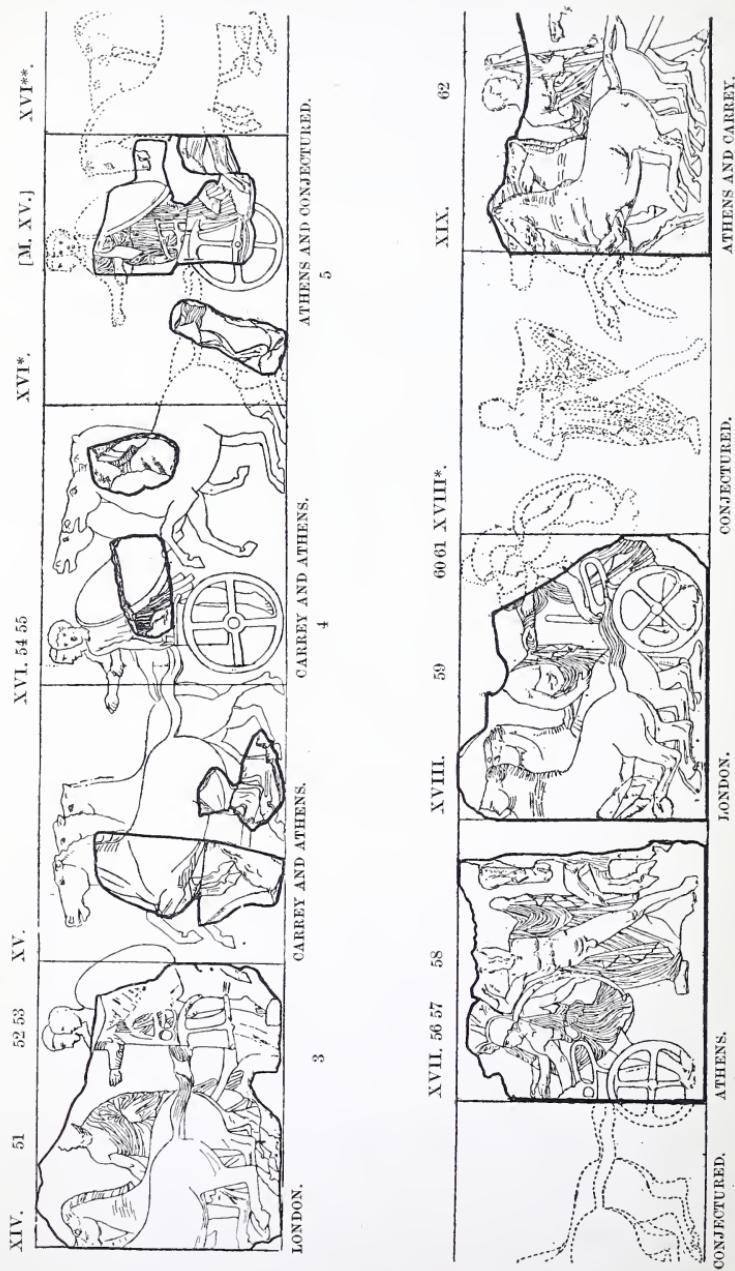


Fig. 31. The North Frieze of the Parthenon (Slabs XIV.-XIX.) restored.

53. The apobates (No. 53) appears about to step down from the chariot. The wheel of this chariot, as of that on slab xii., must have stood out entirely free from the ground. When Carrey drew this slab, it was complete. Close behind the wheel are traces of a horse's forefoot, which belonged to the chariot group on the slab which follows next on the right.

Of the fourth chariot group, which was drawn by Carrey, XV., the only certain piece is the hoof already mentioned. Michaelis XVI. assigned to it the fragment (now called xvi*) with portions of the driver and apobates, and portions of the following group of horses. But the additional fragments added since his publication increase the discrepancies from Carrey.

In particular the leg of the apobates, the drapery over his arm, and the position of the head of the following horse are different. Moreover the joint on the right of the fragment is inconsistent with the law of slab lengths. We have too much on the left of the joint (but not enough for two slabs) and too little on the right of the joint.

It therefore seems better to regard the fragments as belonging to one of the slabs not drawn by Carrey, and to attribute to Carrey's group a shield and other fragments not hitherto catalogued (See fig. 31 and 345, 11A-E).

Carrey gives the greater part of the horses of the following (or fifth) group, and then indicates a joint and a gap, followed by slab xix. Two fragments at Athens are drawn in fig. 31 as part of this group.

A part of the hind quarters of the horses must have been on the right side of the joint shown by Carrey, so slab xvii. cannot have been joined to xvi. A chariot and a group of horses must have been interposed, and this would require two complete slabs (xvi*, xvi**.). The first of these might have contained the group of fragments attributed by Michaelis to the previous group. The present mounting of the fragments is defective, since both upper and lower portions have a joint on the right side, and their margins ought therefore to be in one vertical line. The second would have contained the horses of the following chariot, which we have on slab xvii.

57. The apobates (No. 57) of this chariot leans back, supporting XVII. himself by the right hand, which grasped the chariot rail, and
 58. is about to step off the chariot. The marshal (No. 58) steps back to the left, looking in the contrary direction; his left arm, muffled in his mantle, is raised as a signal to the advancing

throng; his right arm is also raised; the hand, now wanting, was just above the level of the head. His animated action forms a strong contrast to the calm attitude of the marshal (No. 59) of the following group.

The right side of this slab (which was drawn by Stuart) is broken away, but there can be no doubt that slab xvii. comes next to slab xviii.

59. In slab xviii. have been three figures. The marshal (No. 59) XVIII. stands beside the horses, in a calmer attitude than is usual in

• 60, 61. this part of the frieze; of the apobates (No. 61) nothing remains but his right arm and leg, and the lower part of his drapery, which indicates rapid movement. Of the charioteer (No. 60), we have only the lower part of the body and hands. He wears a tunic with long sleeves.

Parts of the harness can be seen on this slab, and also on slabs xiii., xix., xxi., xxiii. The general arrangement seems uniform, though there are differences of detail. The chariot pole (*ρυμός*) passes from below the chariot between the horses. An upright pin (*έστωρ*) passes through the pole (slabs xiii., xviii., xix., xxi., xxiii.). At this point the yoke (*ζυγόν*) was secured by a ring (*κρίκος*) and by the yoke-band (*ζυγόδεσμον*; cf. Hom. *Il.* xxiv.). The near end of the yoke, foreshortened and turned back, is visible on slabs xviii., xix., xxi., xxiii. On slabs xix., xxi. the yoke appears to be kept in position by a piece of metal passing from the top of the pin to the pole, which may, perhaps, serve instead of the ring. On slab xix. there appears to be a loop of a leather thong on each side of the piece described. This may be a part of the yoke-band. It is easy to see on slabs xviii., xix., xxi., that the yoke was only fixed to the two middle horses, the outer pair being attached by traces. (For the chariot yoke cf. Reichel, *Homer. Waffen*, 2nd ed., p. 128). After xviii. a slab is missing (xviii*.; see XVIII. fig. 31). The existence of a marshal has been assumed in the drawing to fill the slab.

62, 63. The next slab (xix.) is a cast. The surface is broken away XIX. on the right, so that all that remains of the charioteer (No. 63) is his right hand. At the side of the horses is a marshal (No. 62), who turns towards the chariot following on the right. Carrey's drawing supplies the upper part of this figure, and

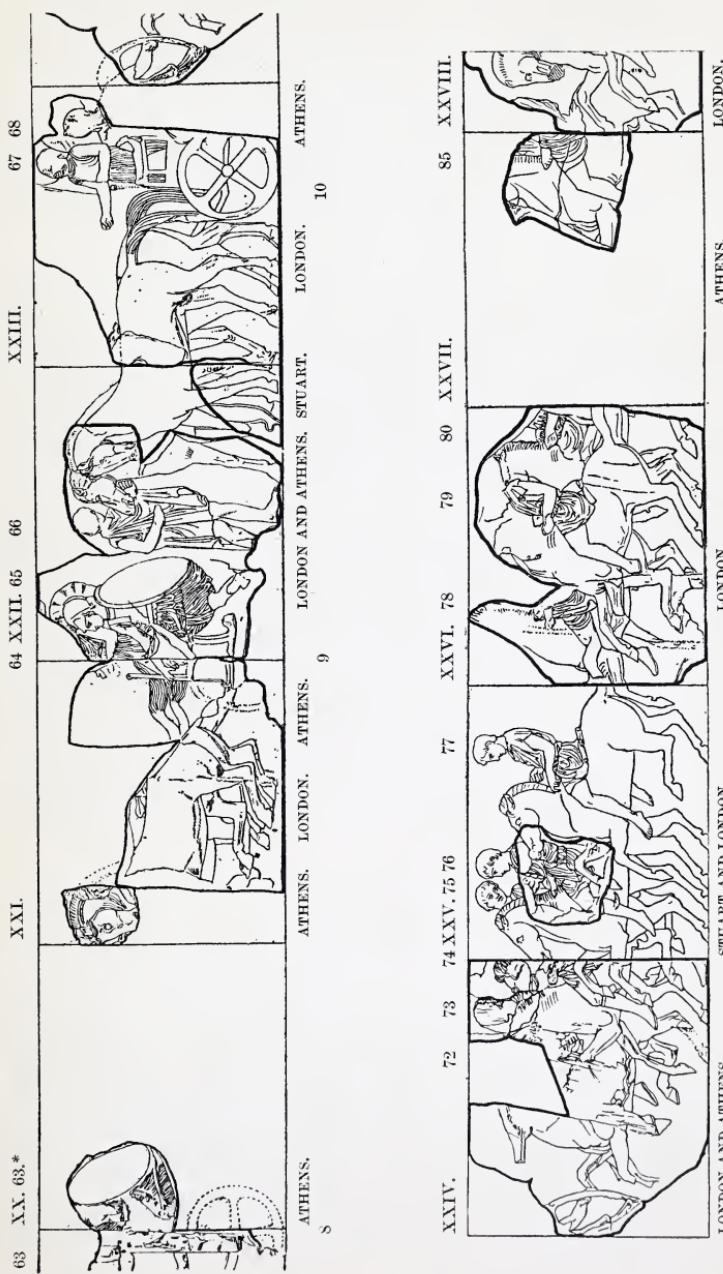


Fig. 32. The North Frieze of the Parthenon (Slabs XX.-XXXVIII.) restored.

shows that he was holding up with his left hand the end of his mantle, as if making a signal to the advancing procession. Slab xix. has lately been placed in juxtaposition with a previously unplaced fragment (No. 345, 12) which gives the XX. body and shield of an apobates, and a part of the drapery of the charioteer. It is, however, uncertain whether the two are rightly connected. The combination requires us to allow an exceptional width for the body of the chariot.

The remainder of slab xx. is lost. From slab xxi. to slab xxvi. we have a continuous run of frieze which gives the last two chariot groups, and the leading horseman. Slab xxi. consists XXI. mainly of the horses of the 9th chariot group. The fragment with the head which has been inserted (No. 345, 13; Michaelis, pl. 12, xx.) has not an actual surface of contact, but the lines of cleavage and the width of the fragment are in favour of the attribution.

- 64, 65. On the left of slab xxii. (fig. 32) is a chariot with the XXII. charioteer (No. 64) and apobates (No. 65), who is stepping into the chariot. The question whether a man is represented as entering or leaving his chariot is an old problem (cf. Pliny, *H.N.*, xxxv., 59). It is, however, a matter of observation and experience that to descend the foot is brought forward, as in slab xvii., while in ascending the foot that leaves the ground last, is left behind. On the right of this slab is an attendant 66. (No. 66) standing at the heads of the horses of the last chariot group.

The lower fragments of this slab are at Athens. The left-hand upper corner, which was broken away before the time of Stuart, was brought home by Lord Elgin. The upper fragment next to it was once in the possession of the Society of Dilettanti, and was presented by that body (cf. p. 97). It had probably been brought from Athens by Chandler (Chandler's *Travels in Greece*, chap. x.; Stuart, 2nd ed., II., p. 50, note C).

- The chariot group on slabs xxii., xxiii. (fig. 32) is represented XXIII. as standing still, and was doubtless the last chariot in the procession. Part of the helmeted head of the apobates (No. 68) 68. is supplied by a cast. A fragment of an apobates, which may well belong to the figure No. 68, has been fitted to the left of XXIV. slab xxiv., thus proving that No. xxiv. is the first slab of the cavalry, and making it very probable that No. xxiii. is the last slab of the chariots.

72-133. From this point to the north-west angle of the frieze we XXIV.— have a continuous procession of Athenian cavalry. The horsemen advance in a loose throng, in which no military division into ranks or troops of equal size, nor indeed any settled order, can be made out. There is, however, a certain measure of uniformity in the recurrence of lines of horsemen, nearly abreast, with a figure riding on the left of the line, who often looks round as if responsible for the progress of the cavalry (cf. Nos. 88, 96, 111, 118, 125, 129). The attempt in fig. 33 to express the relative positions of the horsemen who ride in the northern procession serves to indicate the degree of order preserved by the horses. The groups, being very crowded, are here carried on from slab to slab continuously, while on the western frieze the groups are always completed on single slabs. The general effect of a body of horse in rapid movement is admirably rendered in the composition of the northern frieze, and is particularly fine in slabs xxxi.—xlii., in which the effect has been least marred by mutilation. Through the entire composition a wonderful fertility of invention is shown, which prevents any monotonous repetitions, while preserving the general uniformity required by the subject. (See Plate VIII., for slabs xxxvii., xxxviii.)

While the horses bound and prance with a fiery impatience which seems at every moment ready to break loose from all control, their irregular movements never disturb the even hand and well-assured seat of the riders, as the cavalcade dashes along like a torrent.

In this part of the frieze there is great variety in the costumes and accoutrements of the horsemen. Crested helmets are worn by Nos. 79, 116; flexible leather caps by Nos. 108, 117, 120; a fillet by No. 121, and a traveller's hat by No. 129. Some figures wear high boots with flaps at the knee, as Nos. 106, 108, 110, 122, 127, etc., while others wear boots without flaps, as Nos. 114-116; a few have bare feet, as Nos. 96, 111, 113. The usual dress is a sleeveless tunic and a cloak. Some riders, however, wear a tunic only, as Nos. 79, 80, 87, 96, etc., and others wear a cloak only, as Nos. 88, 100, 103, 111, 118. It may be noted that, according to Theophrastus, it was a mark of the man of small ambitions, when he took part

Slab.

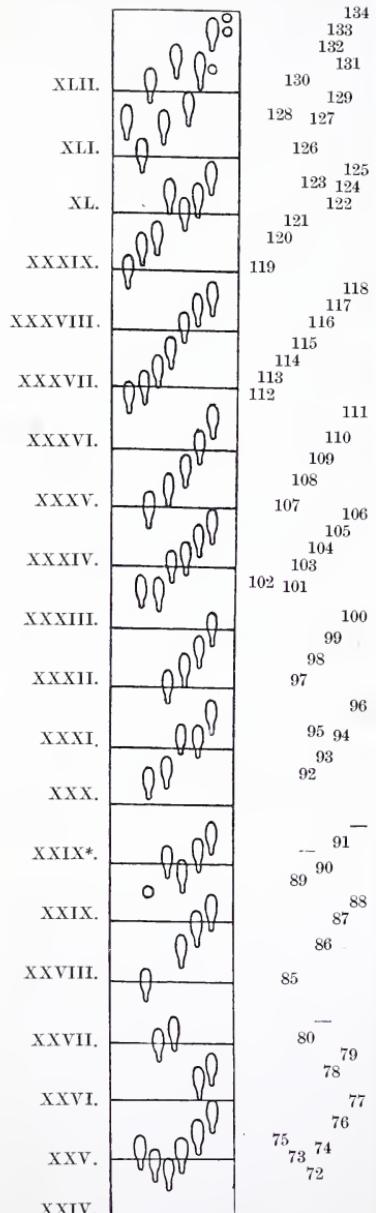
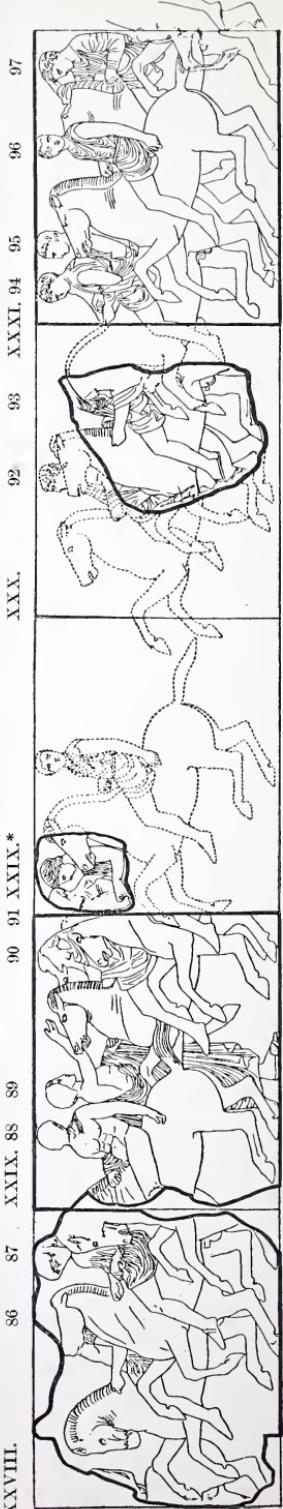


Figure.



ATHENS.

ATHENS AND RESTORED.

CATAHO AND CONJECTURED.

ATHENS.

LONDON.

Fig. 34. The North Frieze of the Parthenon (Slabs XXVIII.-XXXI.) restored.

in a cavalry procession, to give all his garments to a slave to carry home except only his cloak, in which he would display himself, walking about the agora. The chiton may have either one girdle, as No. 96, or two girdles as Nos. 76, 79, etc. In a few instances it has long sleeves, as in Nos. 97, 99, 104, 108, 121, 122, 133. Two riders wear a cuirass, viz. Nos. 86, 116. The reins and bridles were in nearly every instance of bronze, indicated by rivet holes behind the horse's ear, at his mouth and in the rider's hands. Marble reins are seen in the right hands of Nos. 122, 127.

The first portion of the cavalry procession, slabs xxiv.—xxx., was overthrown by the explosion of 1687; and as Carrey is not available as a guide in this part of the frieze, the order of the slabs must be settled by internal evidence.

- Slab xxiv. is shown, as has been stated, to have contained the first of XXIV.
 68. the cavalry, by the figure of the apobates which has been fitted to its left. The head of No. 73 is a recent addition. [Nos. 69–71 are non-existent, having been dropped by accident in the numeration of Michaelis.]

Slab xxv. (fig. 32) was complete when drawn by Stuart, and the XXV. sequence of xxiv., xxv., xxvi. is certain. Only a fragment of slab xxv., 75, 76. containing parts of Nos. 75, 76, now survives. This is not inserted in its place in the frieze, but is placed on the floor.

Between slabs xxvi. and xxxi. the order is uncertain. It may be XXVI.— assumed that one slab (xxvii.) is missing between xxvi. and xxviii. A considerable fragment has recently been adjusted to represent xxvii., and fitting at the left side of xxviii. (fig. 32). Slab xxix. follows xxviii. A place must be found for the important fragment, No. 345, 15, formerly at Catajo, and this has been placed conjecturally in fig. 34, at the left side of an assumed slab No. xxix.* It has been ascertained by trial that the fragment could not be a part of slab xxx. The joint, shown by Michaelis on the right side of slab xxx. is incorrect, and it may have fitted to slab xxxi., as on fig. 34. In this way the required 47 slabs are accounted for (cf. p. 83).

Slab xxviii. is original; slabs xxvii., xxix.—xxx. are casts from the originals at Athens.

Slabs xxxii.—xl. From this point to the angle the slabs were removed from the Parthenon by Lord Elgin's agents, and there is no doubt as to the correct order. Various fragments, however, which had previously been detached have been acquired from other sources, or cast from originals at Athens or elsewhere.

99. The fragment (in slab xxxii.) containing the head of No. 99 and the XXXII. horse's head, was presented to the Museum in 1850 by J. H. Smith Barry, Esq., of Marbury Hall, Cheshire. The right-hand lower corner of xxxiv. was identified in the cellars of the Museum in 1902.
109. The fragment (in slab xxxv.) which contains the heads of No. 109 and XXXIV. of a horse, was formerly in the possession of the Society of Dilettanti. Together with the fragment mentioned above (p. 94) it was for a time in the custody of the Royal Academy, but both were presented by the XXXV. Society of Dilettanti in 1817.

110. The fragment with the head of No. 110, which completes slab xxxvi., XXXV was found in 1902 in a rockery at Colne Park, Essex. Murray, *Journ. of R. Inst. of Brit. Architects*, 3rd series, X., p. 31; *Catalogue of Ancient Greek Art* (*Burlington Fine Arts Club*), pl. 17.

Slab xli. may be said to conclude the thundering cavalcade. XLII. In slab xlvi. it is still suggested by the two riders (Nos. 130, 132) in the background, but the principal incidents in the foreground are scenes of preparation. The transition is thus carefully arranged to the preparation scenes of the west side, and the invariable rule of having a restful figure at the ends of the 131. sides is observed. The rider (No. 131) stands by his rearing horse, which he holds by the rein with his right hand.

133. To the right is a rider (No. 133) standing by his horse and in the act of drawing down his tunic under his girdle in front, 134. while a youthful attendant (No. 134) assists him by pulling it down behind, or perhaps by tying the lower girdle over which the folds were drawn. It has been suggested (Passow, *Jahrbuch des Arch. Inst.*, 1900, p. 48; cf. *ibid. Anzeiger*, p. 117) that the boy holds the reins while the rider adjusts his tunic, but it seems clear that the two figures are a single group. The attendant carries on his shoulder a folded cloak, probably that of his master, who wears a tunic only.

WEST FRIEZE OF THE PARTHENON.

326. The west side of the frieze contains a continuation of the procession of the north side, but here the procession is mainly in course of preparation, and the scene may be supposed to be laid in the Cerameicos. In part, doubtless, on account of the character of the subject, on this side of the frieze there is less continuity of composition than elsewhere. The subjects are disconnected, and are composed as single slabs, though sometimes a hoof or a tail is carried over a joint. There is the same variety of dress and accoutrements here as among the riders of the north side; but there are more figures in armour (Nos. 3, 7, 11, 12, 18, 20), and two of the riders are bearded men.

It may be noted, as showing that the west and north sides were produced by different hands or at different times, that on the west side the bridles were fixed to the heads of the horses by four rivet holes, not by two, as on the north. The details of the rivet holes on the west side are given by Lüders, *Arch. Zeit.*, 1872, p. 32.

Slabs i., ii. are originals brought by Lord Elgin. The remainder of this side (with the exception of No. 27) is cast from the original slabs, which are still in position on the temple.

Two sets of casts of this frieze are exhibited in parallel lines. The upper series is taken from moulds made from the original marble in 1872; the lower series from moulds made at Athens at the time of Lord Elgin's mission. A comparison of these two sets of casts shows how much the frieze has suffered from exposure during seventy years. No. 4, for example, has lost his arms; No. 5, his face and the horse's head; No. 6, his hands; No. 10, his arm and face; No. 15, his face, and so on (cf. *Arch. Zeit.*, 1872, p. 31). A careful comparison of large-scale photographs taken in 1897 with the casts made in 1872 shows further lamentable injuries.

1. The single figure (No. 1) at the north-west angle is evidently I. a herald or marshal directing the march of the cavalry. In like manner Hippias, or, according to Aristotle, Hipparchos, was in the outer Cerameicos, "arranging how each part of the Panathenaic procession ought to go forward," when he was attacked by Harmodios and Aristogeiton (*Thuc.* vi., 57; Aristotle, *'Αθ. πολ.*, 18). His right hand probably held a staff of office, as the bent fingers are not closed. Then follow two
- 2, 3. mounted figures (Nos. 2, 3); in the hair of No. 2 are holes in II. which probably a metal wreath was inserted. No. 2 is a youth- III. ful figure of especial grace and beauty, with loose floating locks,
4. and flying cloak. No. 4 turns away his head and raises both hands. It has been thought that he is about to open his horse's mouth for the insertion of the bit. A better interpretation would seem to be that he is engaged in tying a fillet about his head,
6. while the reins are held by the youth (No. 6), (Passow, *Jahrbuch des Arch. Inst.*, 1900, p. 42). The action of turning
5. away the head is thus accounted for. A bearded man (No. 5), probably a marshal, turns towards the youth as if addressing him. Then follow two more mounted figures, one of them
- 7, 8, 9. armed with a cuirass (Nos. 7, 8), and a youth (No. 9), holding IV., V. his horse by the bridle, and turning round to his mounted
10. companion (No. 10), behind him. Next comes a horse-
11. man (No. 11), distinguished from all the figures in the frieze VI. by his richly decorated armour (Plate IX.). On his head

is a crested helmet, on the crown of which is an eagle in relief with outstretched neck. A hole above the ear shows where a wreath has been inserted. His body is protected by a cuirass, on the front of which is a Gorgon's head in relief, intended as a charm, to avert wounds from the most vital part; on the shoulder straps are lions' heads, also in relief. Between the breast-plate and back-piece of the cuirass is an interval at the sides, which is protected by flexible scale armour. Below the girdle are flaps made of leather covered with metal, which at the upper ends are united to the girdle. Under the cuirass appears a tunic without sleeves. The horse of No. 11 is one of the few on the frieze that have all four legs off the ground. (Cf. north, 115, 121; west, 19; south, 14, 30.)

12. No. 12 is on foot, and stoops forward, looking towards the procession advancing from the right. His left foot is raised on a rock, and he appears from the action of his hands to be tying a high boot. He wears a sword.

13, 14. The next slab contains two mounted figures (Nos. 13, 14). VII. No. 14 wears a mantle of skin. He is the only figure, on this

15. side of the frieze, thus decorated. No. 15 stands at the side of VIII. a rearing horse, trying to control him. The violence of the action is shown by the muscular strain, by the right foot resting against a rock, and by the disordered dress of this figure, who wears a tunic, leaving one shoulder bare, and a cloak flying behind his back. On his head is a leathern cap. The attire of this figure is similar to that of No. 8 and No. 19. Then follow

16-21. six mounted figures (Nos. 16-21), all moving rapidly to the left. IX.-X. One of these (No. 17) wears the petasos, a flapping broad-brimmed hat used by travellers. From No. 22 onward to the south-west angle, none of the figures are mounted. The first group (Nos. 22-24) is not unlike that already described (Nos. 4-6). XII.

22. A youth (No. 22) stands at the horse's head, and seems to be holding the reins, but permits the horse to rub his muzzle against his leg. At the side of the horse stands a taller figure (No. 23), holding up his right hand as if giving an order to a person at some little distance. In his left hand he holds a wand (or perhaps a whip) which is expressed in marble, but was prolonged in bronze at each end, as shown by rivet holes in the original marble. This figure, though his action is that of

a marshal, would seem from his costume to be the rider of the 24. horse. Behind the horse is a youth (No. 24) who, from his stature and attitude, is a groom or attendant; a thick garment is cast over his shoulders. Next is a much mutilated figure 25. (No. 25), who seems to be pressing his right foot against the XIII. heel of his horse's right foreleg to make him extend himself so as to lower his back for mounting. The whole of the middle of this slab has been split away since the time of Lord Elgin. Behind this figure (No. 25) a horse springs forward, free from 26. the control of his rider (No. 26), who has let him go in order to XIV. 27. assist a comrade (No. 27). This latter figure tries to master a rearing horse, who threatens to escape from his control. In the upper portion of this figure is a fragment of the original marble which was presented by Mons. J. J. Dubois in 1840. The next XV. 28. figure (No. 28) stands at his horse's head, and behind him is a 29. rider (No. 29) not yet mounted, who is drawing on his left boot in an attitude very similar to that of No. 12; his right boot lies at the side of the rock on which his left foot is raised. The horses of both these figures, in contrast to the preceding group, stand tranquilly waiting to be mounted. The last figure of the 30. western frieze (No. 30), on the return of the first slab of the XVI. south side, stands holding up an ample mantle on his left arm, and seems to be putting it on. From the size of the mantle this figure might be that of a marshal, though his youthful appearance suggests that he is a rider.

SOUTH FRIEZE OF THE PARTHENON.

327. In examining the frieze along the south side from west to east, we pursue one branch of the procession which corresponds in the main with that on the north side. The main difference is that on the south the victims consist of cows only, while on the north there are sheep as well as cows. All the victims are cows, in accordance with Greek practice, which in many cases ordained the sacrifice of male animals to a god, and female animals to a goddess.

The left-hand side of slab i. is still on the Parthenon; the I. 1–4. right-hand portion, containing the figure No. 4, was presented

to the Museum by Mr. C. R. Cockerell. A marshal (No. 1) stands at the angle; the first horsemen (No. 2) advances at a walk, thus conforming to the rule that the movement is always gentle at an angle of the frieze. The horsemen of this slab all wear tunic, cloak, boots, and a leather cap with a flap hanging over the nape of the neck.

Slab ii. is cast from the original on the Parthenon, which is II.

5–7. in a very mutilated condition (cf. No. 345, 16). Of No. 7 nothing now remains on this slab but the drapery about the waist, and on slab iii. his right foot and his horse's nose and III. 8–9. forelegs. The horseman (No. 8) wears a cloak only, which is cast back so as to show the entire right side of the body. This is the only figure on the south frieze who is so little clad.

10–12. On slab iv., the greater part of which still remains on the IV. Parthenon, are the remains of three horsemen (Nos. 10, 11, 12).

[At this point it has been necessary to interrupt the sequence by placing slabs xiv., xv., xx., on the sides of the pier. These slabs are described below in their respective places.]

12–14. On slab v., No. 13 wears a close-fitting cuirass, but is bare-headed. Compare the figures 26–35, and the description of Theagenes in the passage of Heliodorus, quoted on p. 71. Slabs

15–25. vi.–ix. contained unarmed Athenian horsemen, riding bare-headed and for the most part wearing tunic with double girdle and boots only. The head of the rider, No. 15, is unfinished. The horses at this part of the frieze have manes with a large forelock turned upwards.

There is a break in the composition at the beginning of X.–XII. slab x., and a change of subject is marked by the group not 26–37. being carried across the joint. The figures (Nos. 26–37) on slabs x.–xiii. are evidently arranged in two ranks of six horsemen each, and are distinguished from most of the riders in the southern cavalcade by wearing a cuirass under which is a short tunic. Three of these figures (Nos. 33, 36, 37), have a cuirass consisting of a breastplate and backpiece, which are united at the sides by a strip of flexible scale armour. From the cuirass hang down the flaps which protected the loins. These cuirasses also have shoulder straps. The riders, Nos. 26–32, wear the plain cuirass, rigid and close-fitting. All the riders in this part of the procession wear high boots with a flap turning over

below the knee. They are all bare-headed except No. 36, who wears a cap or helmet with a flap behind; No. 33, who also wears a cap; and No. 35, who has a diadem over which must have been a metallic wreath, as there are four holes for its attachment on his head. Slab xiv., which is a cast from XIV.—the original at Athens, and slab xv. are now exhibited on the XVI. pier. Slab xvi., which is also a cast from the original at Athens, is in its place. Slab xiv., contains the head of the horse of No. 37. In front of it is a space marking a division, and 38–43. another body of six horsemen (Nos. 38–43). These appear to be uniformly dressed in helmet, tunic without cuirass, and boots, and, although the positions of xv., xvi. are conjectural, the sequence proposed seems highly probable. In front of No. 43 there is a space similar to that between Nos. 37, 38. On the right side of xvi. is the outline of a horse's crupper, and floating above it in the air appears to be the long end of a mantle of skin such as is worn by No. 14 in the west frieze; behind No. 44 appears to be part of a garment of the same texture, the outline of which is seen above the horse's hind quarter. The two parts do not fit however with the precision usual on the frieze, and we must suppose a missing slab (xvi.*²) between them, in which the horsemen wore similar mantles of skin. The table on p. 109 shows that there may have been a second slab (xvi.**) in this interval.

From this point the military order of the procession becomes less marked, or is obscured by the defective state of the frieze. There is also more variety in the costumes of the riders.

Slab xvii. is a cast from the original at Athens. Since the XVII. publication of the work of Michaelis, three fragments have been adjusted on the right which prove the connexion of the slab with No. xviii. by supplying the hind quarters of a horse of which the rest has been in xviii. These three fragments also supply the forehead of another horse and the body of the rider 45*. (No. 45*) from the waist to below the knee (see fig. 35).



Fig. 35.
South Frieze, slab XVII.

The original slab xviii. is at Athens, and was in its present XVIII. mutilated condition, so far as the surface is concerned, when seen by Carrey, whose drawings again become available at this point.

48. For a fragment engraved by Michaelis, as the head of No. 48, XIX. cf. No. 345, 18.

Slab xx. (on the pier) is a cast from the original at Athens. XX. This slab, which now only contains parts of the legs of two horses and a rider (No. 49) was nearly complete in the time of Carrey, and contained two riders wearing petasi or broad-brimmed travellers' hats.

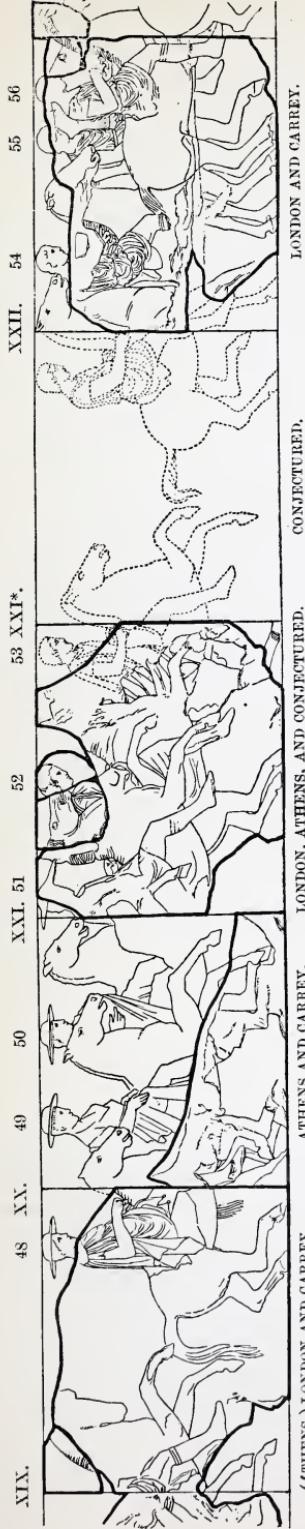
51. In slab xxi. the head of the horse of No. 51 and the head XXI. 52. and shoulders of No. 52 are supplied by casts from originals at Athens. These fragments were already lost in the time of Carrey. Between slabs xxi. and xxii. he indicates a gap of uncertain length, for which we may assume one missing slab (xxi.*¹, cf. fig. 36).

Slab xxii. and slab. xxiii., which, with the exception of a XXII., small fragment, is only preserved in Carrey's drawing, contained XXIII. the leading horsemen of the procession. Those on slab xxii. are evidently pulling up their horses, while the two horsemen on slab xxiii. are going on at a foot-pace. All the paces of a horse are thus displayed within a short distance, at this part of the frieze.

The horsemen are immediately preceded in the procession XXIV.— XXXI. by the chariot-groups.

Carrey draws eight chariots, of which four partially survive and four are totally lost. On the other hand, a part remains of two groups (slab xxix.), of which there is no trace in Carrey's drawings. These, therefore, must probably be placed in a break in the sequence of slabs indicated by Carrey. Originally there must have been not fewer than ten chariot-groups.

In each the charioteer is accompanied by an armed warrior; but here the armed figure is not, like the apobates of the northern frieze, in the act of entering or leaving the chariot in motion; he stands either in the chariot or (if it is not in motion) by its side. It is therefore suggested (Michaelis) that, while the chariots on the north frieze have reference to that contest in which armed apobatae took a part, leaping off and on to the quadriga during the race, the chariots in the south frieze suggest the chariots of war, in which an armed hoplite stood in



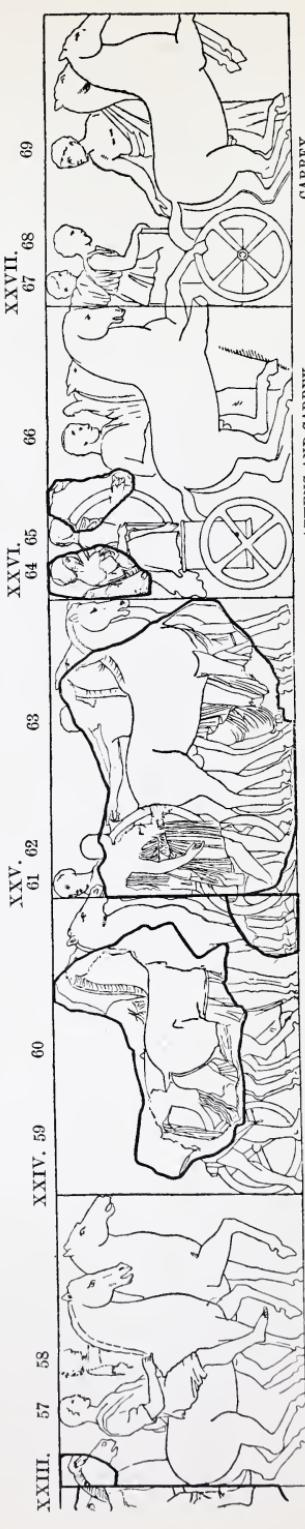
LONDON AND CARREY.

CONJECTURED.

LONDON, ATHENS, AND CONJECTURED.

ATHENS AND CARREY.

(ATHENS) CONJECTURED.



LONDON AND CARREY.

CONJECTURED.

LONDON AND CARREY.

LONDON AND CARREY. (ATHENS.)

CARREY.

(ATHENS)

Fig. 36. The South Frieze of the Parthenon (Shabs XIX.-XXVII.) restored.

9 LONDON AND CARREY.

8 ATHENS AND CARREY.

7 CARREY.

the chariot by the side of the charioteer. Each chariot group, when complete, is seen to be accompanied by a marshal.

Of the two figures to the chariot of slab xxiv., nothing now XXIV. remains but part of the shield and left arm of the hoplite 59. (No. 59), with a fold of drapery hanging from the arm. The lower part of the slab is supplied by Carrey. This position of the hoplite in the last two chariot groups shows that both these chariots were represented at the moment before they started. In the shield of No. 59 are two rivet holes for the attachment of a bronze handle. In the upper hole the metal still remains. Similar rivet holes occur in the shields of Nos. 62 and 74.

In slab xxv. the horses' heads now wanting are given in XXV. 61. Carrey's drawing. Of the charioteer (No. 61) nothing is now 62. visible but part of his drapery. The armed figure (No. 62) in this chariot group, whose appearance is more youthful than that of the other hoplites in this part of the frieze, wears a tunic with a double girdle and a cloak. Near the edge of his shield are two rivet holes for a bronze handle; in the upper one the 63. metal still remains. The marshal (No. 63) standing at the side of the horses stretches out his right hand towards the charioteer with the forefinger extended, a gesture which indicates that he is giving an order. The rivet holes on the horses' crests show that the reins were of bronze.

Slabs xxvi., xxvii., contained two chariot groups which we XXVI., know through Carrey's drawings. In both, the horses are XXVI. springing forward. In fig. 36, two fragments have been attributed to this slab (Nos. 345, *19*, *19A*). The latter of the two might however have formed a part of fig. 79, in slab. xxxii.

Michaelis inserts to represent slab xxviii. a fragment which XXVIII. belongs to the north side, slab xxiv.

The lower corner on the left side of xxix. has been cast XXIX. from a fragment at Athens, which supplies the missing part of the wheel and a small piece of flying drapery belonging to one of the figures in the chariot. In this group the marshal at the side of the chariot is wanting. On the right-hand edge of this slab, just above the horses' forelegs and close to the joint, is part of the outline of a shield. This shield must have belonged to one of the figures (No. 72) in the chariot represented on the next slab; it is evident, therefore, that on the right of

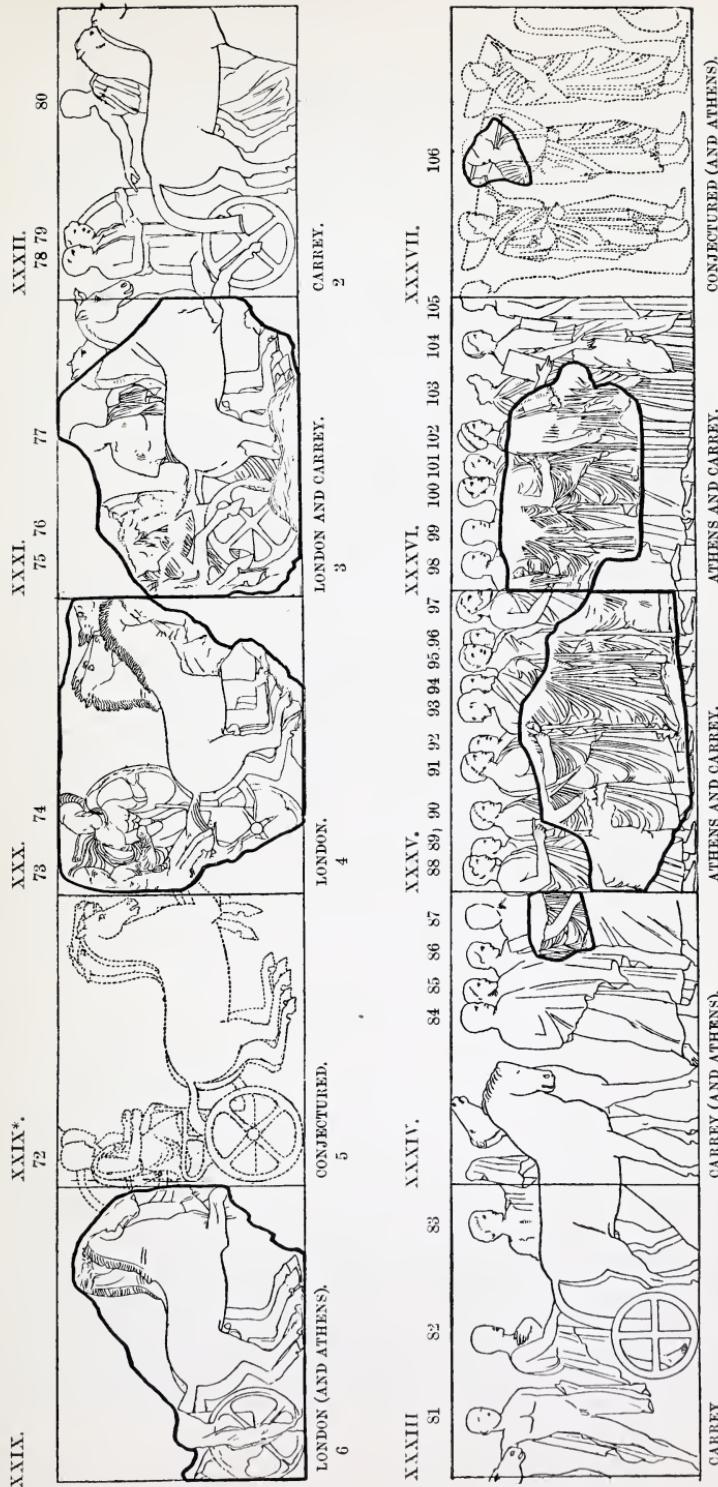


Fig. 37. The South Frieze of the Parthenon (Slabs XXIX.-XXXVII.*) restored.

CONJECTURED (AND ATHENS).

ATHENS AND CAREY.

ATHENS AND CAREY.

CAREY (AND ATHENS).

CAREY.

1

xxix. was a slab, now lost. The two (xxix. and its lost companion) were not drawn by Carrey, but must be inserted at this point, where alone he indicates a gap in the sequence of chariots.

74. The armed figure (No. 74) wears the Corinthian helmet, XXX., which does not often occur on the frieze. The handle of his shield was of bronze, of which a small portion still remains in the rivet holes. Other rivet holes on the crests of the horses show that the reins and the pin for attaching the yoke to the pole were also of bronze. Here, as in xxix., the marshal is wanting. The horses' heads, which are treated with more freedom on this slab than elsewhere on the frieze, are of extraordinary beauty. (Cf. Ruskin, *Aratra Pentelici*, pl. xiii., p. 174. Mr. Ruskin emphasizes the skill with which the recession and the roundnesses of the various surfaces are expressed within the limits of an extremely flat relief.)

On slab xxxi., as in the preceding, the reins and the pin XXXI. were of bronze.

Slabs xxxii.–xxxiv. are now lost, except in Carrey's drawings. XXXII.–They contained two chariots, both at a standstill, or moving XXXIV. slowly, and the four last persons of the crowd on foot. For a fragment which may, perhaps, belong to xxxii. cf. No. 345, 19A. In fig. 37, a fragment (345, 21), has been assigned to the right of the slab, to figure No. 87. Michaelis assigned it to figure No. 97, to which in Carrey's drawing it has a closer resemblance. It is however impossible to combine it with the lower part of No. 97, on the principal fragment.

Slabs xxxv. and xxxvi., contained the remainder of the XXXV.–persons on foot drawn by Carrey. Fragments alone remain, XXXVI. although the slabs were complete in the time of Carrey. The figures as he draws them appear to be elderly men, eighteen in number, and resembling in attire and general character the Thallophori who have been already noticed on the northern frieze. Next to the supposed Thallophori Carrey inserts four figures, three of whom hold in their left hands some object drawn like a square tablet, which may be the bottom of a lyre. This is the place in the procession where the musicians might be expected, if the arrangement on this side corresponded with that on the north side; and the only example

extant (No. 102) is not unlike the base of a lyre (see, however, Pernice, *Jahrbuch des Arch. Inst.*, 1895, p. 98). The fragment 106. (No. 106) representing part of a Skaphephoros carrying a tray XXXVII.* must belong to this part of the frieze, and is therefore here inserted.

This insertion implies that one slab at least was wanting here. Michaelis attributes the figures 104, 105 to slab xxxvii., but they probably completed slab xxxvi. as in fig. 37. Carrey indicates a joint, through No. 105, followed by a gap. A part of the word used for a gap is extant on the drawing. He gives no indication whatever of a joint such as is shown by Michaelis between Nos. 103 and 104.

The remainder of the south frieze is occupied with the procession of victims for the sacrifice. Cows only are represented, —XLIV. and, as has been observed, this may indicate that we have here the native Athenian part of the procession.

The order of these slabs and the (Arabic) numbers of the figures differ from those given by Michaelis in *Der Parthenon*, pl. 11. As far as possible the (Roman) slab numbers of Michaelis have been retained.

The order of the whole side now runs as follows :—

	Slabs.
I.—XVI.	Sequence. 16
XVI.*, XVI.**	Gap, shown by non-sequence. 2
XVII.	— 1
XVIII.—XXI.	Sequence. 4
XXI.*	{ Gap, marked by Carrey and proved by non-sequence. } 1
XXII.—XXVII.	Sequence. 6
XXIX.	— 1
XXIX.*	Gap proved by non-sequence. 1
XXX.—XXXVI.	Sequence. 7
XXXVII*.	Slab proved by fragment. 1
XLI., XLIII. (111); XXXIX., XL., XLII.	Sequences. 5
XXXVIII.	Probably follows XLII. 1
XLIII. (127, 128), XLIV.	Parts of one slab. 1

47

In this way we obtain the required 47 slabs (see p. 64). We have the 44 slabs of Michaelis *minus* xxviii. and xxxvii., and *plus* 5 additional slabs, marked by asterisks. The arrangement of the cattle groups coincides with that proposed by Michaelis, *Arch. Zeit.*, 1885, p. 57; xliv. is the corner slab, and was sufficiently long to contain the fragment xliii., 127, 128. By the rule of diminishing lengths, xxxviii. was second from the end, and xlii. was third.

The present arrangement suits the conditions as to space. It also suits the composition, since it places the cows with most action in the middle of the series, according to the general rule of the frieze.

Each cow is escorted by two youths, one on each side, and a third figure, perhaps a marshal, at the head. Those of the escort who are on the side of the spectator are represented in vigorous action, guiding and restraining the animals by ropes, which may have been painted on the marble. All are clad in the mantle, which in the figures actively engaged in controlling the cattle is worn so as to leave one or both shoulders free. Compare the description of Heliodorus, p. 69. In slab xxxix.

112. the action is very animated. The youth, No. 112, leans back with his foot pressed against the rock, to restrain the cow. This motive is a favourite one in fifth-century art.

Compare the west frieze, No. 15 : a metope of the Theseion representing Theseus and the bull of Marathon ; the balustrade of the temple of Nikè Apteros (No. 429) ; and vase paintings as in *Journ. of Hellen. Studies*, II., pl. 10.

120. In slab xlvi., No. 120 has both hands raised on his head, as if adjusting a wreath. Compare the north frieze; No. 38. In slab xxxviii. the cow's right horn must have been carved in the round, only the tip being attached to the background of the relief. What was the number of cattle in this part of the frieze cannot now be ascertained. We have remains of nine, but there may have been ten.

- 127, 128. The fragment with the two heads, Nos. 127 and 128, may be, as Michaelis suggests, a part of the corner slab xliv., the 128. head (128) and the leg on the left of the corner slab being different parts of the same figure. The positions of the head and the foot appear to agree (see fig. 38). On the other hand, the surfaces of the two fragments have weathered very differently.

The angle is supplied by a cast of a fragment adjusted in 1906. Here, as always, the figures at the angle are stationary.

On the return face of slab xliv. is the marshal, (cf. p. 72) who forms the first figure of the east frieze, and makes a connexion between the two sides, by looking back, as if to the advancing procession.

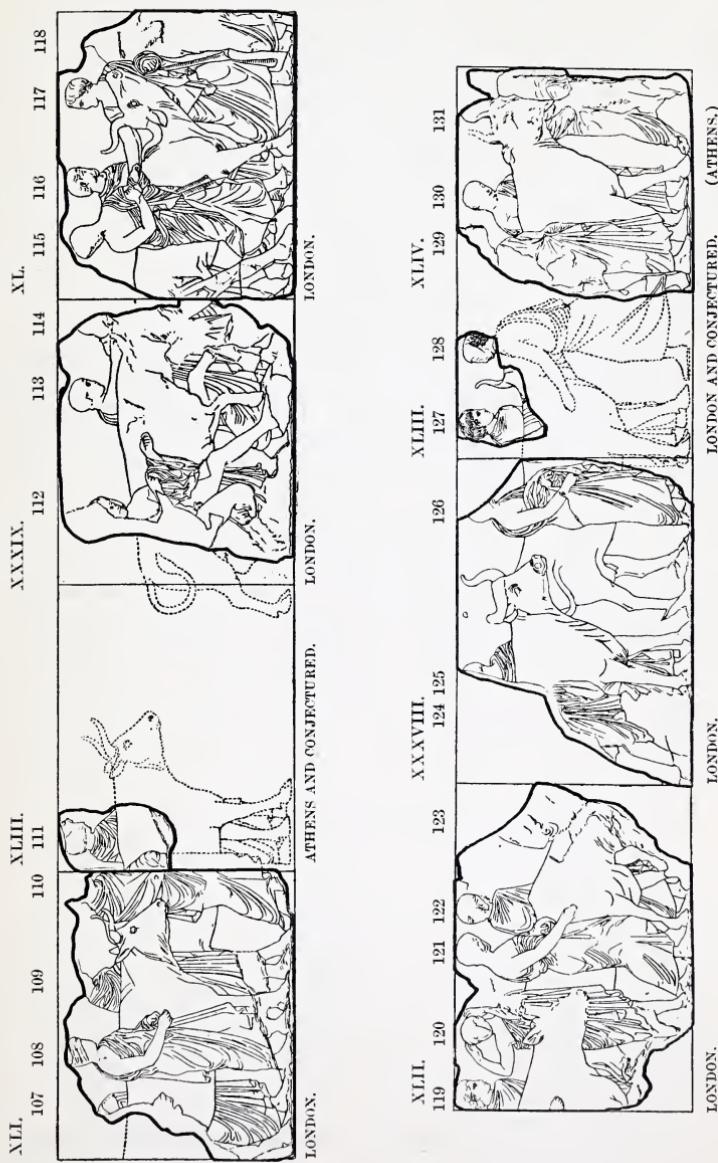


Fig. 38. The South Frieze of the Parthenon (Slabs XLI.-XLIV.) restored.

In the following conspectus of publications of the frieze, only the *Museum Marbles*, the (forthcoming) *Sculptures of the Parthenon*, the work of Michaelis, and the photographic reproductions are referred to in detail. For a fuller list of early publications the reader is referred to the work of Michaelis. In the last column, C. indicates that the slab was drawn by Carrey; S. that it was drawn by Stuart, and published in the *Antiquities of Athens*, II., chap. i., or IV., chap. iv., pls. 11-14. P. indicates that a slab was drawn by Pars, during the Dilettanti Expedition, and was published in the *Antiquities of Athens*, IV., chap. iv., pls. 6-10, 15-28. The editor of that volume only used such of the drawings of Pars as were needed to supplement those of Stuart. The complete set was engraved in the *Museum Worsleyanum*, such prints being here indicated by W. The original drawings were burnt in a recent fire at Brocklesby Park. [The plates of the Milan edition of the *Museo Worsleyano*, in the collected works of E. Q. Visconti, being revised, do not give the work of Pars.]

The British Museum possesses a series of drawings of the frieze, so far as it was still in position, by one of Lord Elgin's artists, probably Feodor. The series extends from slab xxxii. of the north side to slab xiii. of the south side, and includes the west end. With the exception, however, of the first three slabs on the south side, which have suffered subsequent injury, it substantially represents the present condition of the frieze, or of the Elgin casts.

PARTHENON FRIEZE, EAST SIDE.

MICHAELIS, <i>Der Parthenon</i> , Pl. 14.	<i>Museum Marbles</i> , Pt. VIII.	<i>Sculptures of the Parthenon</i> .	Mansell's Photographs.	Early Drawings, &c.
Slab. I.	Pl. XXXIX.	Pl. 30	No. 1984	C.
II.		30	1984	C.
III.	XXXVIII., XXXVII.	30, 31, 32	1985-7	C. S.
IV.	XXXVI., I.	32, 33	1987-9	C. S.
V.	II., III., IV.	34, 35, 36	1990-3	S. W.
VI.	V., VI.	36, 37, 38	1994-6	C.
VII.	VII.	{ 38, 39 }	1997-8	C.
[VIII.]	VIII.		1999	C. S.
IX.				C. S.

Slabs IV., V. are given by Brunn, *Denkmäler*, Nos. 106-110; Slab VI., *ibidem*, Nos. 194, 195.

PARTHENON FRIEZE, NORTH SIDE.

MICHAELIS, Pl. 12, 13.	<i>Museum Marbles, Pt. VIII.</i>	<i>Sculptures of the Parthenon.</i>	Mansell's Photographs.	Early Drawings.
Slab.	Pl.		No.	
I.				C. S.
II.		40	1907	C.
III.		40, 41	1908	C.
IV.		41	1909	C.
V.	VIII.	42	1910	C. S.
VI.		..	1911	C.
VII.				C.
VIII.		43	1912	C.
IX.		..	1913	C.
X.		44	1914	
XI.		..	1915	C.
XII.	IX. A.	45	1916	C. S.
XIII.		..	1917	C.
XIV.	IX. B.	46	1918	C. S.
XV.-XVI. (XVI.*)		..	1919	C.
XVII.	XI.	47	1920	S. W.
XVIII.	X. c.	..	1921	
XIX.		48	1922	C.
XX.		[..]	1923	
XXI.	X. d.	49	1924	
XXII.	XII.	49, 50	1925	S.
XXIII.	XII.	50	1926	S.
XXIV.	XIII. A.	50, 51	1927	
XXV.		51	1928	S.
XXVI.	XIV.	52	1929	S.
XXVII.		[..]		[Fig. 27.]
XXVIII.	XIII. B.	52, 53	1930	
XXIX.		53	1931	
XXX.		..	1932	
XXXI.		54	1933	
XXXII.	XV.	..	1934	P. W.
XXXIII.	XVI.	55	1935	P. W.
XXXIV.	XVI.	..	1936	P. W.
XXXV.	XVII.	56	1937	P. W.
XXXVI.	XVII.	..	1938	P. W.
XXXVII.	XVIII.	57	1939	P. W.
XXXVIII.	XVIII.	..	1940	P. W.
XXXIX.	XIX.	58	1941	P. (S.) W.
XL.	XIX.	..	1942	S. W.
XLI.	XX.	59	1943	S. W.
XLII.	XXI.	60	1944	S. W.

Slab XXXVII. is given by Brunn, *Denkmaeler*, No. 113; Slab XXXVIII. = *Denkmaeler*, No. 114; Slab XLII. = *Denkmaeler*, No. 115.

PARTHENON FRIEZE, WEST SIDE.

MICHAELIS, Pl. 9.	<i>Museum Marbles,</i> Pl. VIII.	<i>Sculptures of the Parthenon.</i>	Mansell's Photographs.	Early Drawings.
Slab. I.	Pl. XXII.	61	No. 1890	C. P. W.
II.	XXII.	..	1891, 2	C. P. W.
III.	XXIII.	62	1893	C. P. W.
IV.	XXIV.	63	1894	C. P. W.
V.	XXV.	64	1895	C. P. W.
VI.	XXVI.	64, 65	1896	C. P. W.
VII.	XXVII.	65	1897	C. P. W.
VIII.	XXVIII.	66	1898	C. P. W.
IX.	XXIX.	66, 67	1899	C. P. W.
X.	XXX.	67	1900	C. P. W.
XI.	XXXI.	68	1901	C. P. W.
XII.	XXXII.	69	1902	C. P. W.
XIII.	XXXIII.	69, 70	1903	C. P. W.
XIV.	XXXIV.	70	1904	C. P. W.
XV.	XXXV.	71	1905, 6	C. P. W.
XVI.	XXXV.	..	1906	C. P. W.

For slabs III., IV., see Brunn, *Denkmäler*, No. 522; V., *ibid.*, No. 503; VIII., IX., *ibid.*, No. 571; XII., *ibid.*, No. 503; XVI., *ibid.*, No. 195. These are (except XVI.) from the original marbles. The west side was also drawn by Dalton.

PARTHENON FRIEZE, SOUTH SIDE.

MICHAELIS Pl. 10, 11.	Museum Marbles, Pt. VIII.	Sculptures of the Parthenon.	Mansell's Photographs.	Early Drawings.
Slab. I.	Pl. LVI.	72	No. 1946, 7	S.
II.		72, 73	1947, 8	S.
III.	LV.	73	1949	S.
IV.		74	1950	S.
V.	LV.	..	1951	S.
VI.	LIV.	75	1952	P. W.
VII.	LIV.	..	1953	P. W.
VIII.	LIII.	76	1954	P. W.
IX.	LIII.	..	1955	P. W.
X.	LII.	77	1956	P. W.
XI.	LII.	..	1957	P. W.
XII.	LI.	78	1958	S.
XIII.	LI.	..	1959	S.
XIV.		79	1960	
XV.	L.	..	1961	
XVI.		80	1962	
XVII.		..	1963	
XVIII.		81	1964	C.
XIX.	XLIX.	..	1965	C.
XX.		82	1966	C.
XXI.	XLIX.	..	1967	C.
XXII.	XLVIII.	83	1968	C.
XXIII.				C.
XXIV.	XLVII.	84	1969	C.
XXV.	XLVII.	..	1970	C.
XXVI.-VII. [XXXVIII.]				C.
XXIX.	XLVI.	85	1971	
XXX.	XLV.	..	1972	C.
XXXI.	XLV.	86	1973	C.
XXXII.-IV.				C.
XXXV.	XLIV.	87	1974	C.
XXXVI.		..	1975	C.
[XXXVII.]				[C.]
XXXVIII.	XLIII.	90	1981	
XXXIX.	XLII.	88	1978	
XL.	XLI.	89	1979	
XLI.	XLI.	88	1976	S.
XLII.	XL.	89, 90	1980	
XLIII.		{ 88 }	1977	
XLIV.	XXXIX.	{ 91 }	1982	
		91	1983	

Slab X. is given by Brunn, *Denkmäler*, No. 111; Slab XI. = *Denkmäler*, No. 112.

FRAGMENTS OF THE PARTHENON SCULPTURES.

Numerous small fragments of the Parthenon sculptures were taken from Athens either by Lord Elgin or by travellers who visited Athens. Others have been more recently discovered in excavations on the Acropolis, or on its south slope, and are still at Athens. Casts of such fragments, so far as they could be obtained, are in the British Museum, and efforts are being made to complete the collection. As far as possible the fragments have been adjusted in their correct positions on the sculptures, and have been described in the respective places in this Catalogue. Of the remainder, all the original marble fragments, and a few of the casts, are exhibited in the Elgin Room.

MARBLE FRAGMENTS ATTRIBUTED TO THE PEDIMENTAL SCULPTURES.

- [328.] Fragment of colossal head. According to Hamilton's Memorandum, this fragment was discovered by excavating under a Turkish house at the west front of the temple. It contains the upper part of a face and head. The sockets of the eyes are hollow, and must have once contained eyes composed of ivory, precious stones, or enamel. The surface of the marble is highly polished, and traces of red colour have been remarked in the hair. The hard conventional style, however, is not in accordance with that of the pedimental sculptures. This fragment was formerly thought to belong to the Athénè of the western pediment. The style, however, is inappropriate, and the recent identification of a large part of the true head of Athénè is conclusive against it.

Mus. Marbles, VI., pl. 16; Michaelis, pl. 8, fig. 14.]

329. Two feet, shod with leather, attached to a plinth. The feet belonged to a figure striding to the (spectator's) right. The left foot was advanced, and bore the weight of the body. Between the feet a stump of a tree is attached to the plinth. The frag-

ment has been assigned by different writers to the Athenè of the west pediment, which is impossible on account of the attitude: to the Poseidon, which is impossible on account of the scale; and to the Athenè of the east pediment, about whom we have no information. It has also, with more plausibility, been assigned to the figure of Hermes (H; see Carrey's draw-

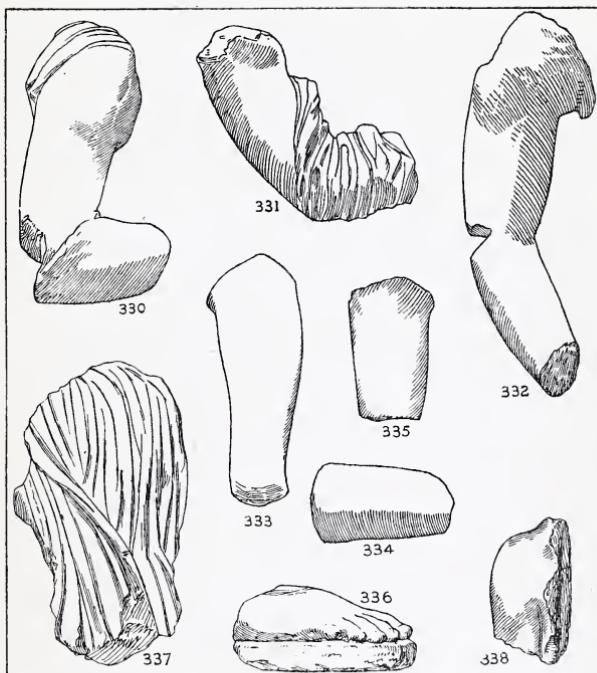


Fig. 39. Marble Fragments in the British Museum, 330-338.

ing), who accompanies the chariot of Athenè on the west pediment. It is very probable that the plinth does not belong to the pedimental sculptures at all, and Sauer's plan of the floor of the pediment seems to leave no room for it.

Mus. Marbles, VI., pl. 8; Michaelis, pl. 8, fig. 4, p. 194; *Journ. of Hellen. Studies*, III., p. 251.

330. (Fig. 39.) Part of colossal right arm of female figure, bent at a right angle at the elbow. This fragment may, perhaps,

have belonged to figure G of the west pediment. (See Carrey's drawing.)

Cat. of Sculpture, I., pl. 6, fig. 2; Michaelis, pl. 8, figs. 27, 40.

- 331.** (Fig. 39.) Left arm of female figure, bent, from near the shoulder, to a little above the elbow. Drapery, thrown over the arm at the elbow joint, falls partly on the upper and partly on the forearm. This fragment seems best suited to the figure N of the west pediment, as drawn by Carrey. An attempt, however, which was made in 1905, to prove that the arm belonged to the torso J (probably to be identified with N) did not lead to any satisfactory result. (Michaelis, pl. 8, fig. 26.)
- 332.** (Fig. 39.) Right arm of female figure, slightly bent, formed of two fragments united at the elbow. This may, perhaps, belong to figure F of the west pediment. Michaelis (pl. 8, fig. 30) gives the upper arm.
- 333.** (Fig. 39.) Left forearm of female figure, broken off above the elbow (Michaelis, pl. 8, fig. 28). To this is united a cast of a fragment at Athens with the wrist, which is bent a little inwards. The arm must have been bent at the elbow.
- 334.** (Fig. 39.) Left (?) forearm of female figure. Michaelis (pl. 8, fig. 29) thinks that it may have belonged either to figure O or W of the west pediment.
- 335.** (Fig. 39.) Fragment of left thigh, above life size. Michaelis (pl. 8, fig. 39) calls this a female fragment, and suggests the nude seated female figure S of the west pediment, but he seems to be in error as to the sex.
- 336.** (Fig. 39.) Fore part of right foot of female figure, resting on a thick sole. The foot belonged to a colossal figure, which can hardly have been other than the Athenè of the west pediment. It has, however, been lately ascribed to the Athenè of the east pediment.

Michaelis, pl. 8, fig. 32; Prandtl, *Jahrbuch des Arch. Inst.*, 1906, pp. 40, 41.

- 337.** (Fig. 39.) Piece of drapery, which must have hung free, apparently from the shoulder and outstretched right arm of a colossal figure. At the upper extremity is part of a dowel

hole, showing that the marble had been attached here by a joint.

- 338.** (Fig. 39.) Fragment of right shoulder and arm as low as the deltoid. The upper arm presses against the side.

SELECTED CASTS FROM FRAGMENTS OF THE
PEDIMENTAL SCULPTURES.

- 339. 1.** Colossal female head, slightly turned to its right. The hair was confined in a plait round the head, and also by a wreath or band, which was of metal, as is shown by the holes for its attachment. The nose, mouth and chin have been restored; but the grand style of the antique parts of the head agrees with that of the Parthenon pediments.

It is impossible, however, to determine to which figure the head belongs. It has been assigned by Laborde and others to the figure (G) who is driving the chariot of Athénè in the west pediment. But it may have belonged to one of the figures N, Q, S, of the same pediment. It has been shown by Sauer that the unrestored head had a slanting groove cut at the back, which makes it probable that it is derived from the right half of a pediment. He attributes it to a lost figure, which stood (next to J supposing J must be retained) in the east pediment.

The probability that the head is derived from the Parthenon is increased by what is known of its history. It was found in a house of the San Gallo family at Venice. A member of this family, Felice San Gallo, was secretary of Morosini, and may well have taken the head as a trophy from Athens, in 1687. The head passed in 1823 into the possession of David Weber, and afterwards into that of Laborde, in the possession of whose family it remains.

Michaelis, p. 195; pl. 8, fig. 6; Brunn, *Denkmaeler*, No. 362; Sauer, *Der Weber-Laborde'sche Kopf*.

4. Fragment of a wing, with a joint for attachment, and a heavy support below. The figure of "Victory" (J) probably had large wings; but the attempts that have been made to attach this cast to the statue have been unsuccessful.

Michaelis, pl. 8, fig. 11; Overbeck, *Ber. d. k. sächs. Ges. d. Wissenschaften*, 1880, pl. 3.

7. Portion of the right side of a draped figure wearing chiton and mantle, and sitting on a rock. Attributed by Michaelis to the west pediment (fig. D, or fig. U).

Michaelis, pl. 8, fig. 5. See above No. 304, D.

8. Left knee of seated draped figure, with the fingers of a small right hand on it. (West pediment, figs. D, E.) See No. 304, D, E, and below, No. 339, 30.

9. Left leg of colossal male figure, bent nearly at a right angle at the knee. It is made up from two pieces, a fragment reaching from half way up the thigh to below the knee, and the fragment of a leg (Michaelis, pl. 8, fig. 36), reaching to the bottom of the calf.

The scale and the attitude seem to agree well with the figure of Hermes (H) of the west pediment.

10. Fragment of the right leg and thigh of a colossal male figure, made up of two pieces, the leg from below the knee nearly to the ankle (Michaelis, pl. 8, fig. 38), and the knee with the beginning of the thigh. This leg is slightly bent at the knee. It is on the same scale as the preceding No. 9, and appears to be in the required position for the right knee of the figure of Hermes (H) in the west pediment.

11. A colossal right foot, broken off at the ankle, and also half-way between the instep and the toes. Less than half of the sole is roughly cut with a drill, as if this part of the foot had been slightly raised from the ground. This may be the foot of the Athénè in the west pediment, but compare No. 336. (Michaelis, pl. 8, fig. 31.)

17. Fragment of an olive-tree with foliage.

18. Similar fragment of olive-tree larger than last. (Michaelis, pl. 8, fig. 15.)

20. Left hand and wrist of male figure; the palm is grooved for the reception of some object like a staff; the thumb, forefinger, and upper joints of the other fingers are wanting. The scale is rather larger than that of the so-called Theseus (D) of the east pediment, to which the fragment has been attributed by Overbeck. The wrist is slightly bent inwards. The hand is finely modelled. Overbeck, *Ber. d. k. sächs. Ges. d. Wissenschaften*, 1880, p. 43.

30. Back and rump of a boy, in two pieces, joined together. The right leg was extended at right angles to the body, and the fragment seems well suited to the boy E of the west pediment. Malmberg and Michaelis, *Jahrbuch des Arch. Inst.*, 1897, p. 92.

- [340. Cast of a marble head in the Bibliothèque Nationale at Paris, wrongly assigned by C. Lenormant to a pediment of the Parthenon.

Gaz. Arch., 1875, pl. 1; Wolters, No. 1280; Laborde, *Athènes*, I., p. 157; Michaelis, p. 202, B*; Babelon, *Cabinet des Antiques à la Bibl. Nat.*, pl. 20.]

CASTS FROM FRAGMENTS OF CHARIOT-HORSES OF WEST PEDIMENT.

341. A large number of fragments of horses from the west pediment has been discovered. Parts of four horses are extant, and many of the fragments must have belonged to the horses of Poseidon, which were lost before the visit of Cyriac of Ancona, in 1447. Others belonged to the group of horses which was let fall by Morosini's workmen. Casts of these are preserved in the British Museum.

1. Horse's head, broken off at the setting off of the neck. This fragment and the two following are assigned by Sauer to the chariot of Poseidon.

Michaelis, pl. 8, J, K, a; Sauer, *Athenische Mittheilungen*, 1891, pl. 3.

2. Horse's head, lower half broken away. The mane is hogged, with a loose lock in front. Behind the ears a groove and two perforations are worked in the mane, and above the ears two other perforations for the attachment of trappings of metal.

Overbeck, *Ber. d. k. sächs. Ges. d. Wissenschaften*, 1879, pl. 1, fig. 3.

3. A right hindleg from the stifle joint to the pastern, bent so as to indicate a rearing action. From below the hough to the hoof the leg is carved out of a block resting on the bed of the pediment. The greater part was sculptured on another block also set in the bed, which is now wanting, and was fitted to the

first block at a joint roughly tooled, of which a small part remains. The outside of the haunch and hough have been cut away, evidently to gain room for the left hindleg of another horse, or, according to Sauer, for the chariot-pole. This limb is composed of three separate fragments. (Michaelis, pl. 8, J, K, *f.*)

MARBLE FRAGMENTS OF METOPES.

342. The following fragments can be assigned to their respective places on the south side.

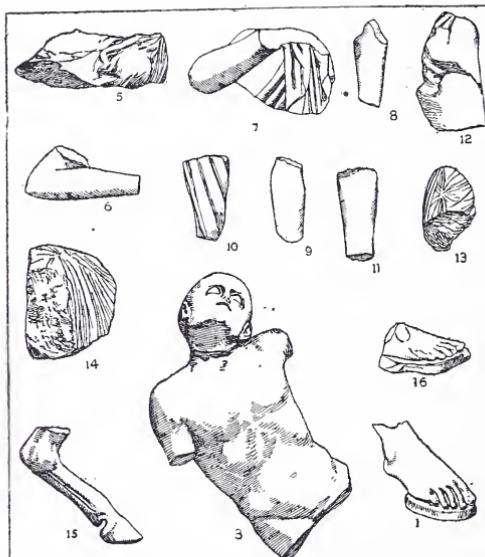


Fig. 40. Marble Fragments of Metopes. No. 342.

1. (Fig. 40.) Metope XII. (No. 314). Right foot of female figure. See *ante*, No. 314.
3. (Fig. 40.) Metope XVI. The head and trunk of a figure who has fallen in a combat between two men. The trunk was one of the Elgin fragments, and is engraved in the vignette to *Museum Marbles*, Part. vii. The head was formerly at Chatsworth, and was presented to the Museum by the Duke of Devonshire in 1859. Carrey gives the position of the head of the fallen figure very accurately. (Michaelis, pl. 3, xvi.)

The following fragments are either of doubtful or unknown origin. Probably they are all derived from metopes on the south side.

5. (Fig. 40.) Left breast of draped female figure. South side, Metope No. XIII. ? (Michaelis, pl. 4, fig. K.)
6. (Fig. 40.) Fragment of right arm from the wrist to above the elbow, which is bent; above the wrist is attached a corner of drapery. *Presented by M. Dubois, 1840.* South side, Metope No. XV.(?)
7. (Fig. 40.) Fragment of right arm from the wrist to the elbow, placed across the breast and left shoulder, with folds of drapery hanging as if from the hand. South side, Metope No. XIX. (?)

Michaelis (p. 141), and Pernice, *Jahrbuch des Arch. Inst.*, 1895, p. 96, attribute this fragment to Metope XIII.

8. (Fig. 40.) Fragment of left arm from the wrist to near the elbow.
9. (Fig. 40.) Fragment of calf of leg, worked separately and attached by a dowel.
10. (Fig. 40.) Fragment of calf of leg covered with drapery.
11. (Fig. 40.) Fragment of left arm from the wrist to near the elbow.
12. (Fig. 40.) Part of the arm (?) of a draped figure, made up of two pieces.
13. (Fig. 40.) Fragment of the right upper arm of a draped female figure with sleeve fastened with two studs.
14. (Fig. 40.) Right shoulder and part of breast of draped female figure; the chiton fastened down the shoulder with four studs. (Michaelis, pl. 4, fig. O.)
15. (Fig. 40.) Left hind leg of Centaur up to above the hough. *Presented by M. Dubois, 1840.*
16. (Fig. 40.) Right foot (forepart only).

CASTS FROM FRAGMENTS OF METOPES.

343. A large number of fragments have been discovered in the course of excavations at Athens. Casts of these have been attached, as far as possible, to the Metopes. Of the fragments which could not be so attached, the following are the most important.

1. (Fig. 41.) South side, Metope XI. Fragment of shield, held by left hands of both Centaur and Lapith. See p. 54, *Ephemeris Archaiologikè*, 1894, pl. 10, fig. 1.
 2. (Fig. 41.) Metope XI. (?) Neck and breast of a Centaur, half turned to right. Cf. No. 1, *ante*.
 3. (Fig. 41.) Metope XIII. Lower left corner, with the legs of a female figure, wearing chiton and himation, half turned to right. This fragment agrees closely with Carrey's drawing.
 4. (Fig. 41.) Metope XIV. Male torso, half turned to right. Folds of drapery pass over the left shoulder and down the back. The right arm was raised. This fragment must be substituted for that drawn by Michaelis, which is now 304 P.
 5. (Fig. 41.) Metope XV. (?) Belly of horse to right.
 6. . (Fig. 41.) Metope XVI. Male torso (surface mutilated), half turned to left, with right arm raised. (Michaelis, pl. 4, M.)
 7. (Fig. 41.) Metope XVII. Torso of male figure, extending from the left shoulder to half-way down the right thigh; drapery hangs from the left shoulder and falls down the back to the waist. This figure has stood on the right foot; the left leg appears to have been bent.
- Michaelis, pl. 4, N; *Ephemeris Archaiologikè*, 1894, pl. 10, fig. 4.
8. (Fig. 41.) Metope XVII. Right shoulder and arm of a draped figure to right. This agrees well with Carrey's drawing of the right hand figure in the metope.

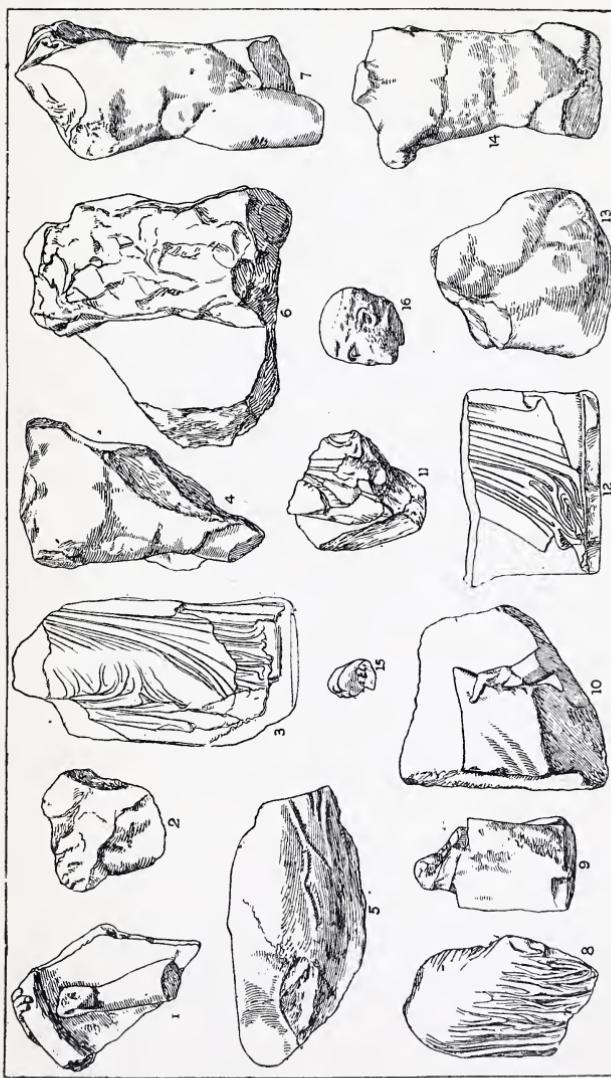


Fig. 41. Casts of selected Metope Fragments. No. 343.

9. (Fig. 41.) Metope XVII. Fragment, possibly the base of a lyre. Apparently this is the object held in the hands of the draped figure of this metope. There are traces of the fingers of a hand supporting it underneath. [But cf. Pernice, *Jahrbuch des Arch. Inst.*, 1895, p. 98.]
10. (Fig. 41.) Metope XX. Fragment of right hand holding up the corner of a folded and rolled piece of drapery. This metope, as drawn by Carrey, contained two draped figures, one of whom holds a scroll, half unrolled. There can, however, be no doubt that the texture of the object is that of drapery. (Michaelis, pl. 3, xx.)
11. (Fig. 41.) Metope XX. (?) Booted right foot, half turned to right, and covered with drapery. The front of the foot is wanting.
12. (Fig. 41.) Metope XXII. Lower margin with part of the drapery of a standing figure.
13. (Fig. 41.) Metope XXII. Forepart of Centaur's equine body and human abdomen. The forelegs appear to have been stretched straight down, as in Carrey.
14. (Fig. 41.) Metope XXIV. Torso of Lapith, with both arms raised and left leg extended. In the complete metope, as drawn by Carrey, the Lapith holds the fallen Centaur by the hair, and places his left foot on his body. (Michaelis, pl. 3, xxiv.)
15. (Fig. 41.) Metope XXV. Hoof to right of a Centaur, treading on the toes of a human right foot to the front.
16. (Fig. 41.) Head of Lapith, perhaps from Metope No. 305. (*Journ. of Hellen. Studies*, xiii., p. 94.)

FRAGMENTS OF THE FRIEZE.

LIST OF INCORPORATED FRAGMENTS.

The following list contains the minor fragments, which, either in the original or as plaster casts, have been incorporated with the principal slabs. They are not noted in the text, except in special cases. Descriptions by Robert, in the *Archaeologische Zeitung*, 1875, pp. 97-103, are quoted as "Robert."

EAST SIDE.

Slab.	Figs.	
I.	1	Right hand. Cast. Athens. Formerly 345, 24. Added, 1907.
II.	2	Part of ground. Cf. South, xliv. Feet. Cast. Athens, 1027. Formerly 345, 1. Added, 1907.
III.	17, 18	Feet. Marble. Steinhäuser Coll.
	19	Feet. Cast. Athens, 1066. Robert, C, b.
V.	28	Head. " See text.
VI.	40	Foot. " Palermo. <i>Roem. Mitth.</i> , 1893, p. 76.
	41	Head (Fig. 27). Cast. Athens, 1194. Added, 1906.
	41	Chair leg, drapery. Cast. Athens. Robert, C, c.
	42	Knees. " " "
	48	Head and ground. " " 1144.
	48	Left foot. Cast. Athens, 1226.
VII.	49	Right foot. " " Robert, B, a.
	58	Head " " 1191. Robert, C, f.
	60	Head " " 1189. Robert, C, g.
	61	Head and shoulders. Cast. Athens, 1138. Robert, C, h.

NORTH SIDE.

III.	6	Head. Cast. Athens, 1141. Michaelis, pl. 18, xxvii., C.
	6	Elbow, 345, 3. Cast. Athens. Robert, B, g.
	7	Drapery, legs of cow. Cast. Athens, 1139. Michaelis, pl. 12, iii., 7.
	8	Figure, and hind quarters of cow. Made up of nine fragments. Athens, 1192, 1160, 1163, 1068, 1159, 1116, and three others. Robert, B, e.
IX.	29-31	Drapery, etc. Cast. Athens, 3739. <i>Journ. Hellen. Studies</i> , xiii., p. 96.
		Lower part of drapery (Fig. 30). Cast. Athens, 1047. Head of 29. Cf. 345, 4. Added, 1906.
X.	37, 38	Feet. Cast. Athens. Robert, B, i.

LIST OF INCORPORATED FRAGMENTS—*continued.*

NORTH SIDE.

Slab.	Figs.	
XII.	47	Head and shoulders. Cast. Athens, 3369. <i>Journ. Hellen. Studies</i> , xiii., p. 97.
XIII.	48	Body, right arm. Cast. Athens, 1033. Robert, B, <i>l.</i>
XV., XVI.	49, 50 54, 55	Drapery, arm. Cast. Athens, 1176. Robert, B, <i>n.</i> Bodies. " " 1061. Michaelis, pl. 12. Muzzle of horse. " " 1224. Michaelis, pl. 12. Chariot wheel. " " 1147. Robert, B, <i>p.</i> Drapery; hoofs. " " 1177. Forelegs. " " 1154. In place of fragment, Michaelis, pl. 12. Robert, B, <i>p.</i>
XIX*.	63*	Body and shield. Cast. Athens, 1065. Robert, B, <i>r.</i> Head of horse. " " 1130. Michaelis, pl. 12, xx.
XXI.		Right side. " " 878. Robert, p. 103.
XXII.	64, 65 66	Upper part. Marble. Elgin Coll. Michaelis, pl. 12. Upper part. Marble. Dilettanti Soc. Michaelis, pl. 12.
	64, 66	Lower part. Cast. Athens. Michaelis, pl. 12.
XXIII.	68	Right lower corner. Cast. Athens.
XXIV.	68	Head. Cast. Athens, 1170. Robert, B, <i>k.</i> Arm and shield. Marble. Elgin Coll. Michaelis, pl. 11, xxviii.
	73	Head (Fig. 32). Cast. Athens, 940. Added, 1906.
	74	Hand; head of horse. Cast. Athens, 1149. Robert, B, <i>s.</i>
XXVII.	85	Rider and horse (Fig. 32). Casts. Athens, 1035, 1602. Added, 1906.
XXXII.	99	Head and shoulders; head of horse. Marble. Smith Barry Coll. Michaelis, pl. 12.
XXXIV.		Right lower corner. Marble. Elgin Coll.
XXXV.	109	Head and shoulders; head of horse. Marble. Dilettanti Coll. Michaelis, pl. 12.
XXXVI.	110	Head and shoulders; head of horse. Cast. Colne Park. See p. 98.
XXXVII.	113	Head and shoulders; head of horse. Cast. Athens, 1110.
XXXIX.	121	Head. Fauvel and Poutalès Colls.
XLI.	126	Head and ground. Cast. Athens, 1150. Robert, B, <i>t.</i>
XLII.	130	Head of rider and horse. Cast. Athens, 1045. Added, 1906.
WEST SIDE.		
IX.		Right lower corner. Cast. Athens, 1031. Robert, B, <i>m.</i>
XI.		Right lower corner. Cast. Athens, 1157.
XIV.	27	Torso. Marble. Dubois Coll.

LIST OF INCORPORATED FRAGMENTS—*continued.*

SOUTH SIDE.

Slab.	Figs.					
IV.		Piece from right side. Marble. Elgin Coll.				
XVII.	45*	Michaelis, pl. 10. Breast and horse's mane. Cast. Athens, 868. Robert, A, b.	"	"	"	
XIX.		Thigh, etc. Casts. Athens, 1129, 1045. Robert, A, g, h.				
XXI.	52	Left top corner. Cast. Athens. Robert, A, a.				
		Shoulder. Head of horse. Cast. Athens, 1127. Michaelis, pl. 11, xxi.				
XXII.		Head. Michaelis, pl. 11, 125.	"	"	1184.	
XXIII.		Right top corner. Michaelis, pl. 11, xxiv.	"	"	1230.	
XXIV.		Left top corner. Robert, A, c.	"	"	1168.	
XXIX.		Right lower corner. Robert, A, c.	"	"	1156.	
	106	Left lower corner. Head and shoulders. Robert, A, f.	"	"	Robert, A, e.	1140.
XLIII.	111	Head and shoulders. Michaelis, pl. 11, 126.	"	"		1064.
XL.		Left lower corner. Michaelis, pl. 11, xl.	"	"		1151.
XLIV.	131	Left shoulder and return face. Cast. Athens, 1165. Added, 1906.				

MARBLE FRAGMENT OF FRIEZE.

344. Head of a youth, looking to the left, in low relief. This fragment probably belongs to one of the horsemen in the north frieze. It is placed by Michaelis (pl. 13) in the space between slabs xxxi. and xxviii. This head was formerly in the possession of Mr. Steinhäuser, at Karlsruhe.

CASTS FROM FRAGMENTS OF THE FRIEZE.

345. The fragments are here arranged, as far as possible, in the order followed in the description of the frieze.

EAST FRIEZE.

2. Head attributed to East Frieze, no. 57 (cf. p. 82).

Athens, 1190. Robert, C, e.

NORTH FRIEZE.

- 3A. Right-hand lower corner of slab i., with the hind hoof of the first cow and front hoof of the second cow (not shown in fig. 29).

Ht. 10 $\frac{1}{2}$ in. Athens, 1162. Robert, B, *d*.

4. Left-hand upper corner of slab, on which is a youthful male head, bound with a diadem, looking to the left; the face shown in three-quarters. This seemed to agree best with Carrey's drawing of the figure with the sheep, slab iv., No. 9. The combination, however, was found by trial to be impossible, and it was tentatively assigned to No. 29 in 1906 (fig. 30).

Ht. 7 $\frac{1}{2}$ in. Athens, 1135.

- 4A. Fragment of male figure, turned to the left, extending from the neck to the hip. The drapery consists only of a mantle, which is seen passing over the left shoulder and round the body. This figure, formerly assigned to the south frieze, is composed like the conductor of victims, north frieze, No. 11, but it seems not to fit.

Ht. 1 ft. $\frac{1}{4}$ in. Michaelis, pl. 11, slab xxiv., A (misdrawn to the right). Athens, 1166.

5. Fragment containing the back of the head of one of the lyre-players (No. 24) and part of the lyre of the other (No. 25).

Ht. 11 $\frac{3}{4}$ in. (See fig. 30.) Athens, 1137. Michaelis, pl. 12, vii.

6. Fragment from lower part of draped figure from knee to right (?) foot, the direction being to the left. On the right side is a joint. This fragment seems to have belonged to the musician on slab vii., whose lyre is preserved on the preceding fragment, and is thus drawn in fig. 30. Michaelis is in error in marking a joint on the left of No. 26.

Ht. 1 ft. 7 $\frac{1}{2}$ in. Athens, 1063, and another. Robert, B, *h*.

- 7A. Fragment with left foot, from a draped figure moving to the left. Drawn in fig. 30, as part of No. 33.

Ht. 7 in. Athens, 941.

11A-G. Fragments conjectured to belong to the 4th and 5th chariot groups. See fig. 31.

A, B. (Fig. 31.) Two fragments of the front part of a group of chariot horses. The fragments join. The lower bed is in part preserved.

A. Ht., 1 ft. 5 in. B. Ht., 1 ft. Athens, 1044, 1070.

C, D. (Fig. 31.) Two fragments of the hind legs of a group of chariot horses. The fragments join. The lower bed is in part preserved.

C. Ht., 7 in. D. Ht., 7 in. Athens, 1136, 1143.

E. (Fig. 31.) Fragment with lower part of shield, showing its outer side, and part of the drapery of the apobates.

Ht., 1 ft.

F. (Fig. 31.) Fragment containing a part of the neck and lower part of the mane of one of the horses of a chariot group, together with a part of the neck of a second horse. This fragment, which was discovered in the excavations on the Acropolis of 1889, has been drawn as part of the fifth group (slab xvi.)

Ht., 1 ft. 3 in.

G. (Fig. 31). Fragment with edge of hind quarter of horse, rearing to the left, with part of the tails of two horses (?). This fragment has been drawn as part of the fifth chariot group (slab xvi.*).

Ht., 1 ft. 8 in. Athens, 1040.

15. The upper part of two horsemen with part of the mane of the horse ridden by the second, and part of the head and neck of a succeeding horse. The second rider, whose hand is preserved, held metal reins. The horse had a metal bridle. This fragment was formerly in the Catajo Villa, and afterwards the property of Archduke Karl of Austria. It must have belonged to the fragmentary portion of the north frieze, and is drawn (fig. 34) as part of slab xxix.*

Ht., 1 ft. 3 in. Michaelis, p. 13, xxvii.

SOUTH FRIEZE.

16. Helmeted head looking to the right. The helmet has a cheekpiece turned up at the side. The head probably belongs to the horseman No. 5, in the south frieze.

Ht., 5 $\frac{1}{4}$ in. Athens, 1193.

18. Youthful beardless head wearing a petasos and looking to the right. The right side of the head is broken away. Michaelis engraved this head, pl. 11, slab xix., No. 48.

Ht., 7 in. Athens, 1222.

19. Upper part of youthful male figure looking to the right; behind, a horse's head. The figure wore a chiton with girdle and skirt flowing behind; a close-fitting helmet or leather cap. Part of the shoulder of a second figure and the rim of a shield seem to be visible on the right edge of the fragment.

In fig. 36 this fragment has been drawn as part of slab xxvi., being in close correspondence with Carrey's drawing.

Ht., 1 ft. 4 in.

- 19A. Fragment of an armed figure, including the outline of the face, part of the cloak, shield and left hand. Part of the upper bed is preserved. This fragment has been drawn in fig. 36 as part of slab xxvi., but it may have belonged to slab xxxii.

Ht., 1 ft. 1 $\frac{1}{2}$ in. Athens, 1155.

- 19B. Heads of three (?) chariot horses to right.

Ht., 1 ft. 2 in. Athens, 1128.

21. Fragment of elderly male figure, moving to the right; from the hips to the beginning of the shoulder blades. He wears a mantle closely wrapped about him and leaving the right arm bare. See p. 108 and fig. 37.

Ht. 10 in. Athens, 1167.

SOUTH OR NORTH FRIEZE.

23. Fragment of helmeted head looking to the right. The head is entirely destroyed except the back of the helmet and its crest. This head perhaps belongs to one of the warriors that accompany the chariots in the north frieze.

Ht., 11½ in.

ARCHITECTURAL FRAGMENTS FROM THE PARTHENON.

350. The capital and uppermost drum of one of the Doric columns of the north side. The capital was sawn in half for transport by Lusieri, Lord Elgin's agent.

Penrose, *Athenian Architecture*, pl. 19, fig. 1.

351. Part of a marble tile-front. The roof of the Parthenon, like that of many other Greek temples, was formed of marble tiles, carefully adjusted. In the case of the Parthenon the tiles were placed side by side. Ridge tiles covered the joints, and the lower end of each ridge terminated in an anthemion or palmette ornament. See the model of the Parthenon, and Michaelis, pl. 2, fig. 8.—*Inwood Coll.*

352. Cast of a similar but more perfect tile-front, from an original at Athens.

Michaelis, pl. 2, fig. 8; Inwood, *Erechtheion*, pl. 22.

353. Cast of lion's head from one of the angles of the pediment. This head is worked from a block which forms the springing stone of both the cymatium and the corona of the pediment. In the modelling of the lion's head, and especially in the treatment of the mane, there is a noticeable austerity and conventionalism, such as is appropriate to a purely decorative piece of sculpture.

See the model of the Parthenon; Penrose, *Athenian Architecture*, pl. 17; Michaelis, pl. 2, fig. 9; Brunn, *Denkmäler*, No. 82 b.

- 354-5.** Casts from two fragments of acroteria, probably from the western pediment.

The acroteria were ornaments placed on the three angles of the pediments. For an example of a relief with ornament of acroterion type, see No. 438, in the Phigaleian Room.

Michaelis, pl. 2, fig. 10, i, l.

- 356.** Marble fragment of a similar acroterion.—*Inwood Coll.*

Inwood, *Erechtheion*, pl. 22, p. 180.

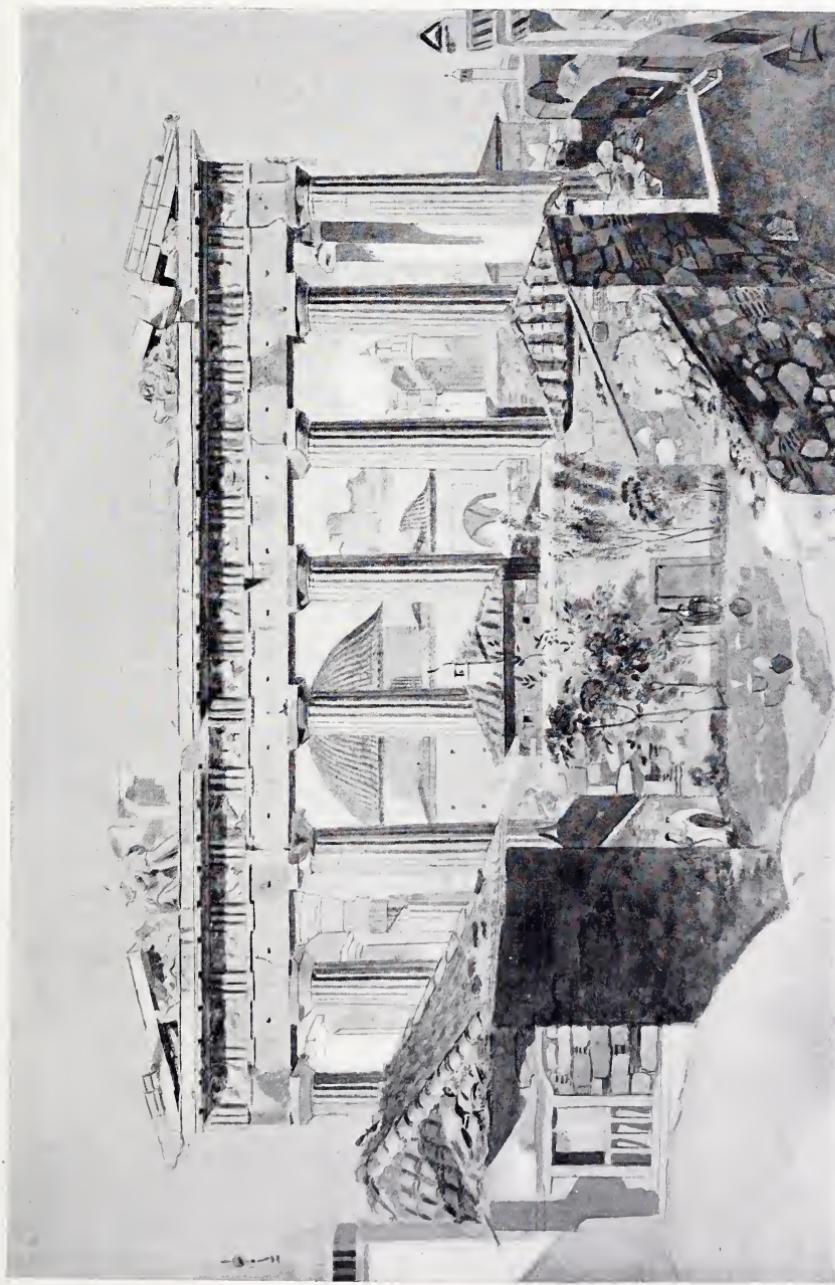
- 357, 358.** Marble fragments of moulding with painted meander pattern. Both these fragments (357, 358) appear to belong to the moulding which surmounted the frieze and passed round the interior of the peristyle.

(357) *Inwood Coll.* Inwood, *Erechtheion*, pl. 22, p. 129; (358) *Elgin Coll.* Penrose, *Athenian Architecture*, pl. 20, fig. 27a; pl. 23; Michaelis, pl. 2, fig. 17.

- 359.** Slab of the cornice that surmounted the frieze of the Parthenon, with a hawk's-bill and other mouldings. There are traces of colour on the under surfaces of the hawk's bill. This member has been placed in position above slab ii. of the north frieze in order to show the architectural setting of the frieze.

The stone is complete, with a joint at each end. The painted fragments, Nos. 357, 358 are a part of the same member. Penrose, *Athenian Architecture*, pl. 20, fig. 27a; *Cat. of Sculpture*, 2734.





THE EAST END OF THE PARTHENON IN 1765.
(From the water-colour drawing by William Pars.)



PLATE II.



COPY OF THE STATUE OF ATHENÈ PARTHENOS. No. 300.

PLATE III.



FIGURE KNOWN AS THESEUS, EAST PEDIMENT.

PLATE IV.



GROUP OF THE GRACES. EAST PEDIMENT.

PLATE V.

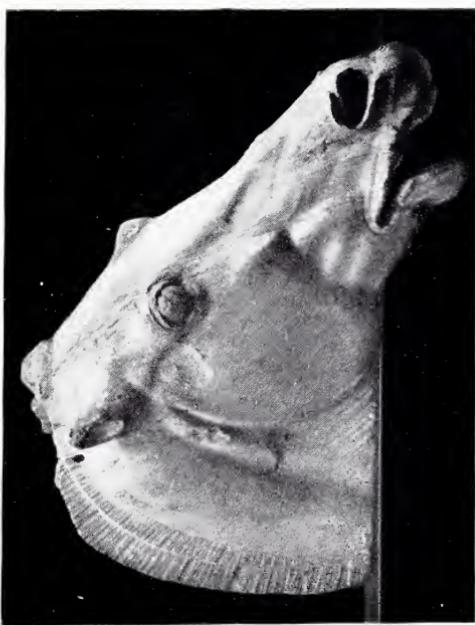


Fig. 1. TORSO OF SELENIË. EAST PEDIMENT.

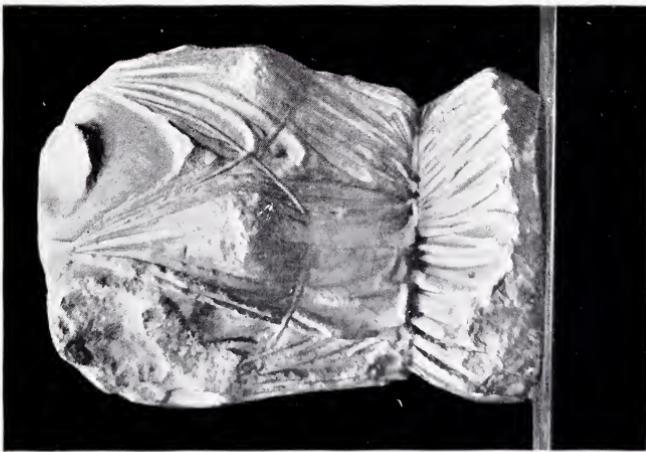


Fig. 2. HORSE OF SELENIË. EAST PEDIMENT.

PLATE VI.

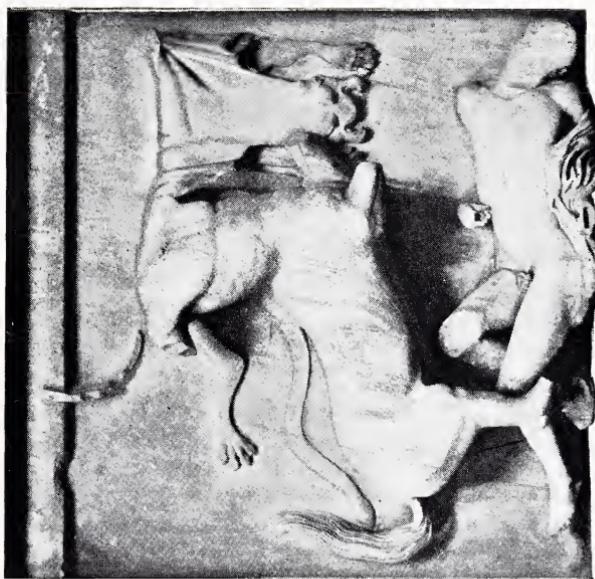
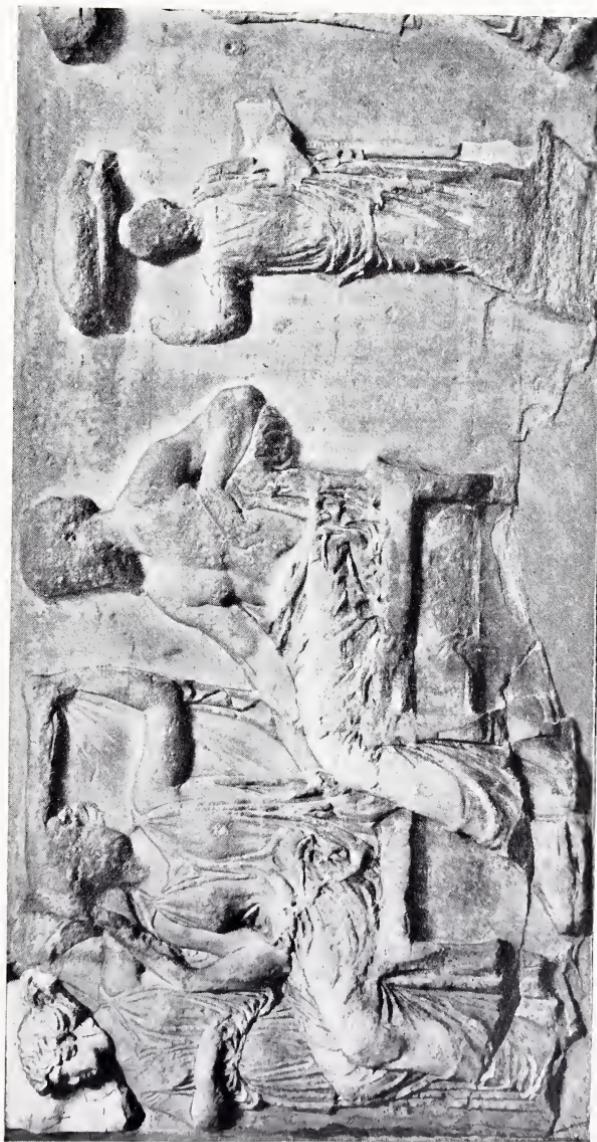


Fig. 1. CENTAUR AND LAPITH. METOPE, No. 310.



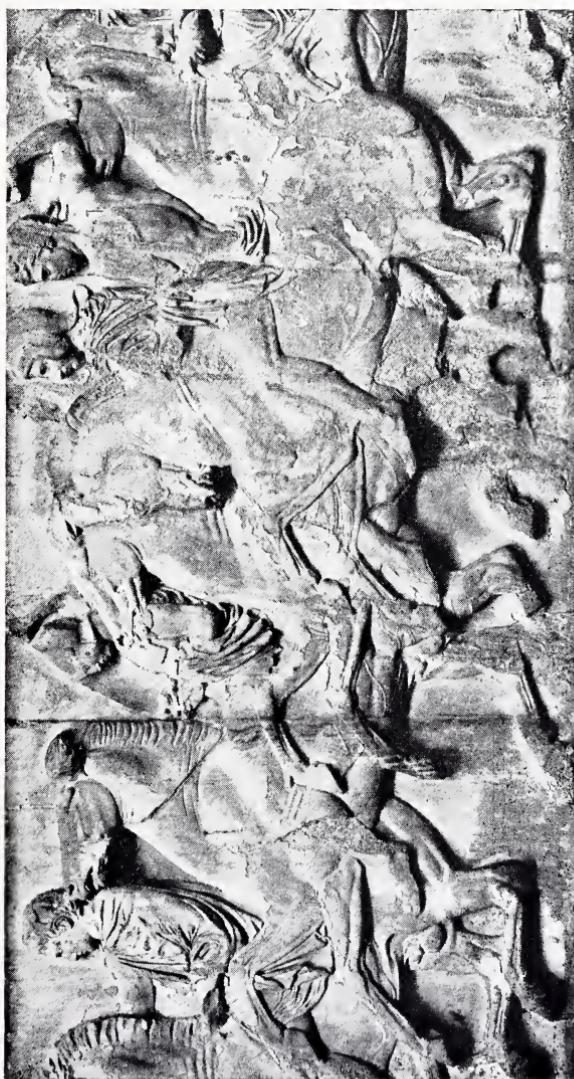
Fig. 2. CENTAUR AND LAPITH. METOPE, No. 317.

PLATE VII.



ZEUS, HERA AND IRIS (?) ; MAIDEN. EAST FRIEZE, SLAB V.

PLATE VIII



PROCESSION OF CAVALRY. NORTH FRIEZE, SLABS XXXVII., XXXVIII.

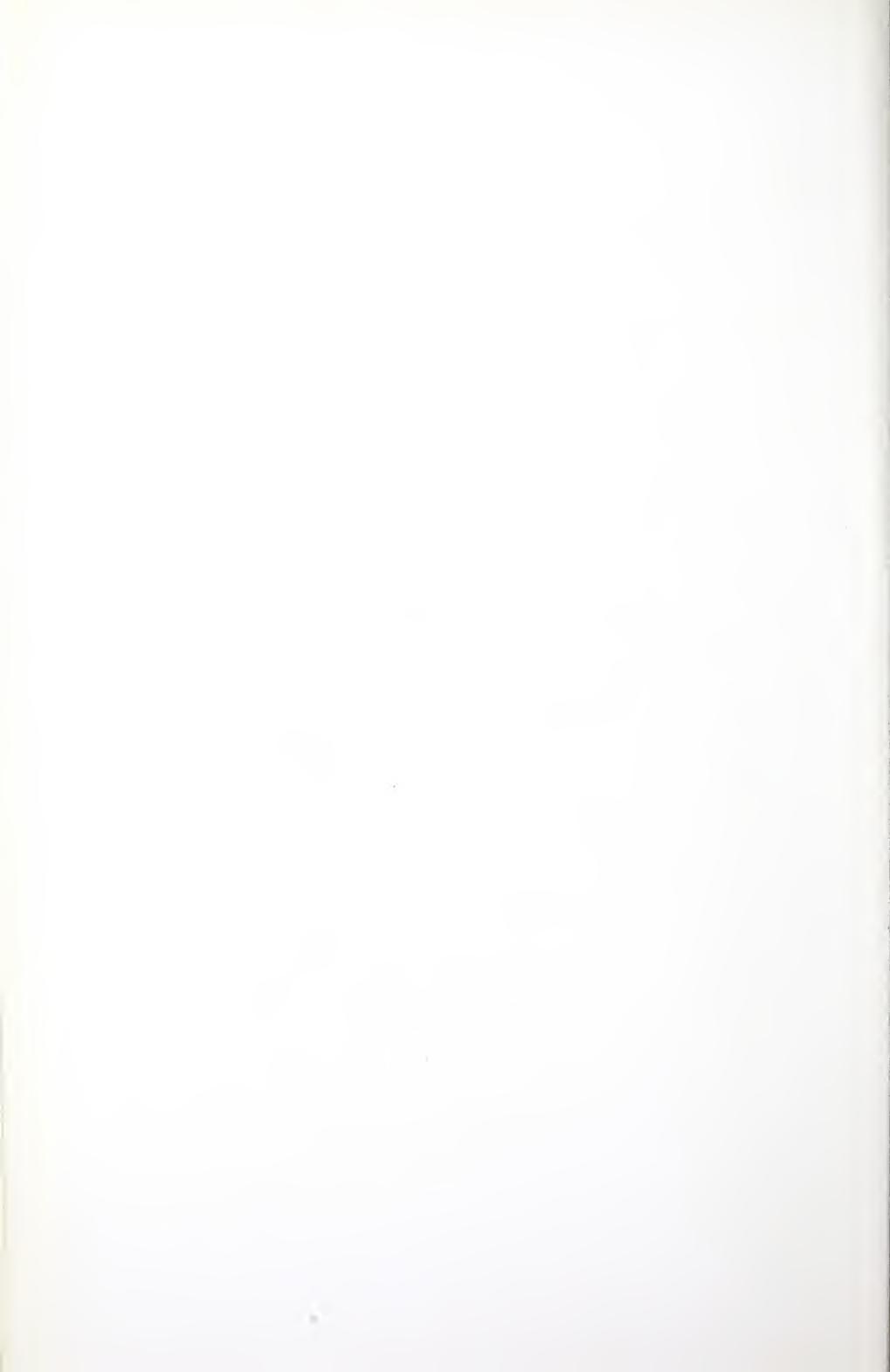


PLATE IX.

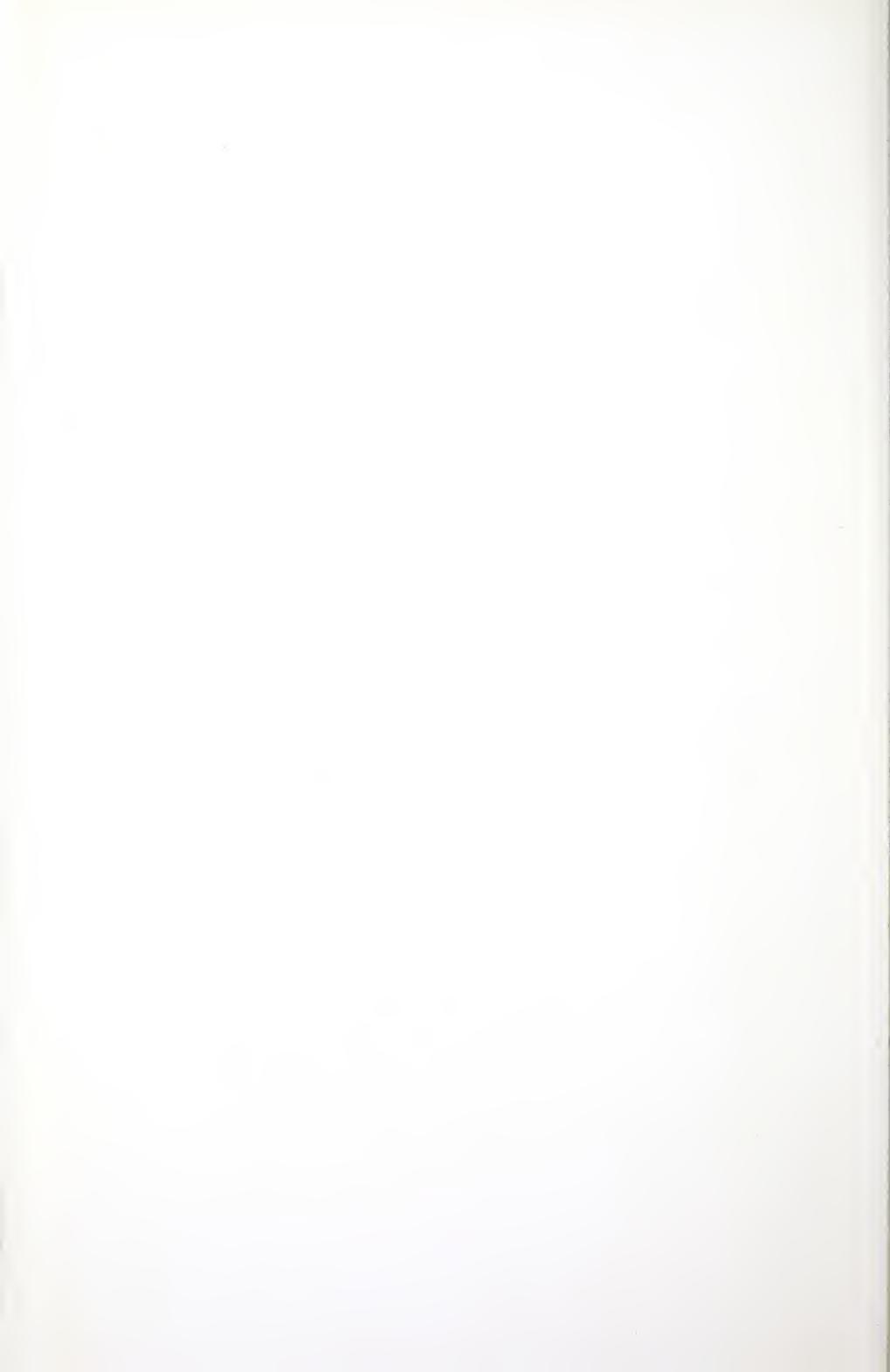


PREPARATIONS FOR THE PROCESSION. WEST FRIEZE, SLAB VI.

PLATE X.



CATTLE FOR SACRIFICE. SOUTH FRIEZE, SLABS XL., XLII.





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